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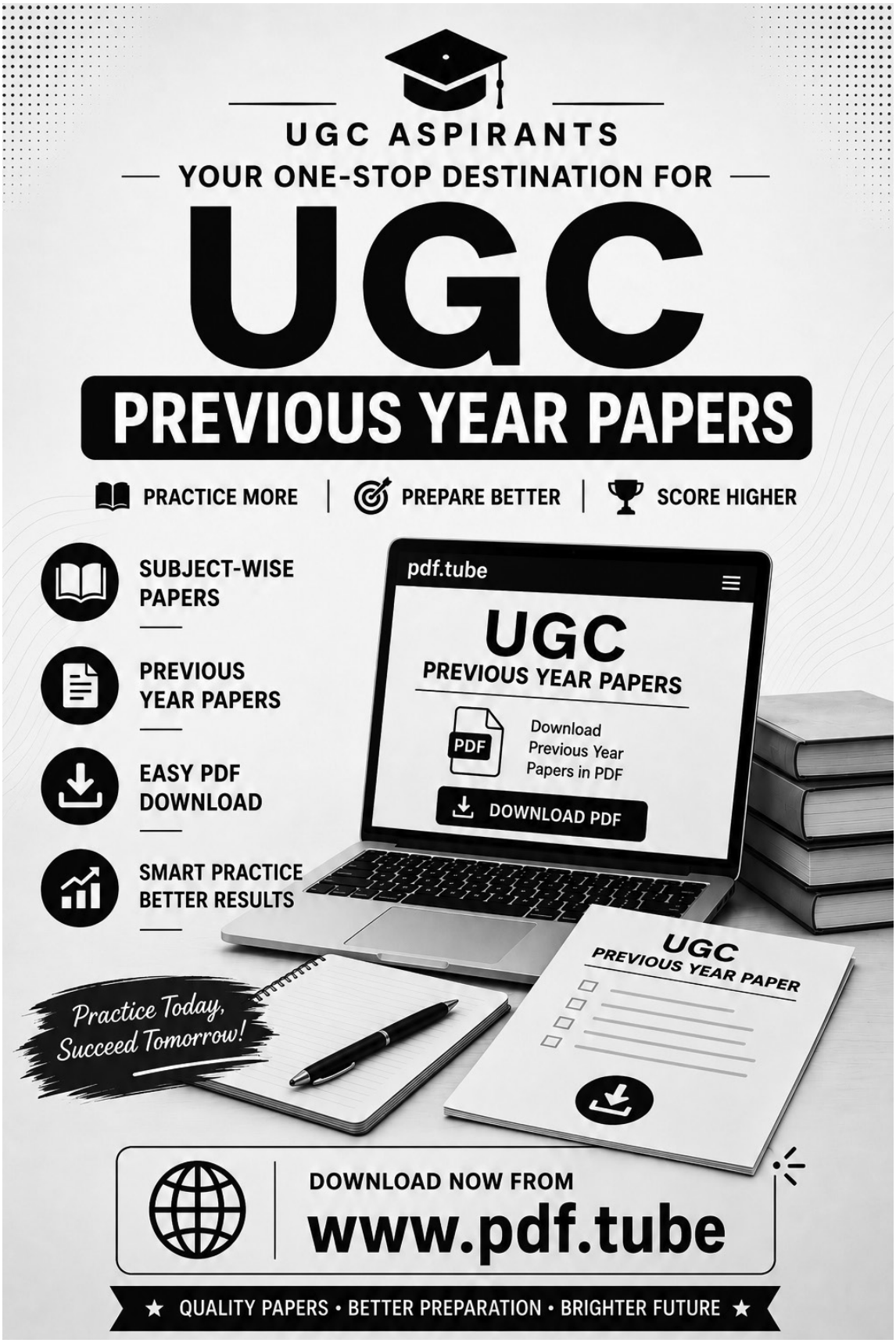

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Subject: MUSIC **Code No.: 16**

SYLLABUS

Hindustani (Vocal, Instrumental & Musicology), Karnataka, Percussion and Rabindra Sangeet

Note:-

- **Unit-I, II, III & IV are common to all in music**
- **Unit-V to X are subject specific in music**

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Unit-I

Technical Terms:

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav,Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga ,Bhashanga ,Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Desi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

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Unit-II

Folk Music

Origin, evolution and classification of Indian folk song / music.
Characteristics of folk music.
Detailed study of folk music, folk instruments and performers of various regions in India.
Ragas and Talas used in folk music
Folk fairs & festivals in India.

Unit-III

Rasa and Aesthetics:

Rasa, Principles of Rasa according to Bharata and others.
Rasa nishpatti and its application to Indian Classical Music.
Bhava and Rasa
Rasa in relation to swara, laya, tala, chhanda and lyrics.
Aesthetics according to Indian and western Philosophers.
General knowledge of 64 kalas according to Vatsyayan
General history of Raga-Ragini Paintings and Raga Dhayana.
Interrelation of Fine Arts.

Unit-IV

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.

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Unit-V

Applied Theory – Taal & Avanadhavadhya:

Description and playing techniques of Varna's and their combinations in Tabla and Pakhwaj instruments. Ten Pranas of Taal (detailed study). Detailed study of Margi and Deshi Taal system (Paddhati), knowledge of Karnataka Taal system: Detailed knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet. A brief knowledge of Taalas used with Rabindra Sangeet.

Laya and Layakari. Detailed knowledge of Hindustani and Karnatak taal notation system.

Brief knowledge of staff notation system.

Tabla accompaniment with vocal, (classical, semi-classical music) instrumental music and Kathak Dance.

Relationship between Taal and Chhand, Knowledge of composing Tihaies of different matras.
Detailed knowledge of Tihai--Damdar, Bedam, Nauhakka and chakradar Tihaies.

Mathematical calculation of chakradar- (Sadharan, Firmaishi and Kamali chakradar).

Difference between Chakradar Gat, Chakradar Tukada and Chakradar Paran.

The Chakra of Thirty two tihaies describe by Acharya Brihaspati.

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Unit-VI

History of Music, Treies and Controbution of Musocoligist:

Bharat, Sharangdeva, Matang, Parashwadev Nanyadev, Ramamatya, Somnath, Damodar Pandit, Ahobal, Venkatmakhi, V.N. Bhatkhande, V.D. Paluskar, Pundarik Vitthal, Dr. Subhadra Chaudhary, Nikhil Ghosh, Madhukar Ganesh Godbole, Swami Pagal Das, Purshottam Das Pakhawaji, Girish Chandra Shrivastava, BhagawatSharan Sharma, Prof. Sudhir Kumar Saxena, Dr. Aban Mistry, Dr. Yogmaya Shukla, Arvind Mulgaonkar, Sudhir Mainkar, Dr. Arun Kumar Sen, Chhote Lal Mishra.

Detailed study of the following texts:

Natya Shastra, Sangeet Ratnakar, Bruhad Deshi, Sangeet Samyasar Sangeet Raj, Ashtottar Shat Taal, Lakshanam, Bhartiya Sangeet Vadya, Table Ka Udagam Vikas avam Vadan Shailiyan, Bhartiya Talon Ka Shastriya Vivechan, Pakhawaj avam Table ke Gharane avam, Parmparayen, Taal Kosh, Tabla Vadan Kala avam Shastra, Tabla, Bhartiya Taal Men Anekata Mein Ekta, Aesthetics of Tabla, Tabla Puran, Taal Vadya Parichaya, Tabla Granth Manjusha, Laya Taal Vichar Manthan, Tabla Vadan Mein Nihit Saundaraya, Solo Tabla Drumming of North India, Tabla of Lucknow, Taal Vadya Shashtra, Bhartiya Sangeet Men Taal, Chand Avam Roop Vidhan.

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Unit-VII

Detailed study of Compositional Forms of avanaddha vadyas

Definition of Bandish - expandable and nonexpendable compositions.

The aesthetics of bandishen. Importance of presentation of Bandishen

Detailed study of Theka, Peshkar, Quaida and its prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat and its various kinds, Rang-Rela, Fird, Paran,

Tihaies of various kinds. Gats and Quaidas of different Gharanas, Laggi-Ladi.

Study of different compositions popular in classical vocal, Semi-Classical and instrumental music:- Khayal, Masitkhani Gat, Raza Khani Gat, Thumari, Dadra, Tappa, Kajari, Chaiti, Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, Geet.

General Knowledge of compositions used in Kathak dance:- Aamad, Paran, Tatkar, Toda, Stuti Paran.

Unit-VIII

Classification of Musical Instruments, descriptions of Musical Instruments from Ancient to present period in India.

Classification of Indian Musical Instruments as per described by Bharat, Sharangdev and Dr. Lalmani Mishra.

Detailed study of Origin, Evolution, Structure and playing technique of the following instruments:-

a) Tat Vadya:- Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar, Tanpura, Guitar, Eaktara, Dotara.
b) Sushir Vadya:- Flute, Shehanai, Nagasvaram, Claronate, Algoza, Sundari, Maguti.
c) Avanaddha Vadya:- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Tavil, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka, Pung.
d) Ghana Vadya:- Jal-Tarang, Nal-Tarang, Ghatam, Morsinq, Chipli, Jalra, Kartaal, Jhanjh, Manjira.

Popular percussion instruments used in Western Music:-
Kittle Drum, Snare Drum, Bass Drum, Tenor Drum and other important percussions.

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Unit-IX

Performer & Composers:-

Tabla:- Natthu Khan, Modu Khan, Bakshu Khan, Abid Hussian Khan, Haji Vilayat Ali, Salari Khan, Chudiya Imam Baksh, Ram Sahay, Munir Khan, Habibuddin Khan, Ahmemadjan Thirukuwa, Amir Hussain, Jahangir Khan, Shekh Daud, Bade Munne Khan, Karamtullah Khan, Allarakha Khan, Gyan Prakash Ghosh, Nikhil Ghosh, Gama Maharaj, Kishan Maharaj, Kanthe Maharaj, Samta Prasad (Gudai Maharaj), Anokhe Lal Mishra, Bhai Gaitonde, Pandharinath Nageshkar, Suresh Talwalkar, Hashamat Ali Khan, Zakir Hussain and contemporary tabla and pakhawaj vizards & scholars.

Pakhawaj:- Kudau Singh Jodhsingh, Nana Panse, Ayodhya Prasad, Pagal Das, Chatrapati Singh, Arjun Sejwal, Madhav Rao Alkutkar, Sakhara Ram.

Nakkara Vadak:- Dilawar Khan, Aggan Khan.

Dholak Vadak:- Bafati Khan, Gulam Jafer, Dholki:- Vijay Chauhan.

Karntak Music:- Vocalists and Instrumentalists

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Bharat Ratan Subbalakshmi, S. Balchandar, Bal Muralikrishnan, Lalgudi Jairaman, T.N. Krishnan, Palghat Raghu, Palghat Mani Iyer, Umayalpuram Shivraman, U. Srinivasan, Vikku Vinayak Ram, Hari Shankar.

North Indian Vocalist & Instrumentalist:-

Allauddin Khan, Vilayat Khan, Ravishankar, Abdul Haleem Jafer, Balram Pathak, Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, Amajad Ali Khan, V.G. Jog, D.K. Datar, N Rajam, Hari Prasad Chourasiya, Pannalal Ghosh, Bismillah Khan, Ali Hussain, Siddharam Jadhav, Krishna Rao

Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, Mallikarjun Mansoor, Abdul Karim Khan, Faiyaz Khan, Bhimsen Joshi, Gangubai Hangal Malini Rajurkar, Kishori Amonkar, Jas Raj, Kumar Gandharava and Aamir Khan.

Dancers:-

Acchan Maharaj, Lacchu Maharaj, Sitara Devi, Gopi Krishna, Birju Maharaj, Durga Lal, Yamini Krishnamurty Sanyukta Panigrahi and Kalyani Kutti Amma.

All National and International Awardees in the field of Music, Dance, folk music and folk dances with special reference to percussion instrumentalists.

Unit X

Detailed Study of Gharanas and Institutional System in Music

Definition of Baaj & Gharanas.

Historical Evaluation & Developments of Gharanas of Tabla & Pakhawaj, Delhi Gharana, Ajarada Gharana, Farrukhabad Gharana, Lucknow Gharana, Benaras Gharana, Punjab Gharana, Nana Panase Gharana, Kudau Singh Gharana.

Varna Nikas (Playing Technique) in different Gharanas.

Main Characteristics of Peshkar, Quida, Rela, Gat, Tukada, Paran, Tihai, Chakradar & Laggi Ladi on the basis of Gharanas.

Importance and utility of Tabla & Pakhawaj in classical music, semi classical, sugam & film music.

Universities, Academies and other institutions, Renowned Professors, Gurus, Academicians, Administrators who are propagating music.

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CHAPTER 01
Technical Terms

1. Which of the following accurately defines the concept of 'Nada' in Indian Classical Music?
(A) Any random noise produced by a struck instrument
(B) A musical sound with a regular frequency
(C) The structured rhythmic cycle of a composition
(D) The lyrical or textual part of a musical performance

2. Identify the incorrect statement regarding Ahata and Anahata Nada.
(A) Anahata Nada is the primary source of sound for instrumental tuning.
(B) Ahata Nada is produced by the striking of two objects.
(C) Anahata Nada is un-struck sound, typically experienced by yogis.
(D) Ahata Nada is the foundational sound used in practical music.

3. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Shruti refers to the microtones that can be distinctly heard and differentiated in music.
Reason (R): The human ear can distinguish an infinite number of Shrutis in an octave.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which of the following is not one of the five Jatis of Shrutis as classified by sage Narada?
(A) Dipta
(B) Ayata
(C) Karuna
(D) Mishra

5. The total number of Shrutis mathematically divided in a standard Saptak (octave) in Indian music is:
(A) 7
(B) 12
(C) 22
(D) 24

6. Identify the correct pair of Shruti Jati and its characteristic nature.
(A) Dipta - Compassionate
(B) Mridu - Tender
(C) Madhya - Broad
(D) Karuna - Radiant

7. Read the following statements and choose the correct option:
Statement I: The Sama Veda primarily utilizes a distinct set of seven Vedic Swaras.
Statement II: Krushta, Prathama, and Dwitiya are parts of the seven Vedic Swaras.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

8. Match the following Vedic Swaras with their corresponding Laukika/Flute Swara equivalents:
List I: (Vedic Swara)
P. Prathama
Q. Dwitiya
R. Tritiya
S. Chaturtha
List II: (Laukika/Flute Swara equivalent)
1. Rishabha
2. Madhyama
3. Gandhara
4. Shadja

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(A) P-2, Q-3, R-1, S-4
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-4, R-2, S-3
(D) P-3, Q-1, R-4, S-2

9. In the context of Gandharva music, which of the following terms denotes the notes used?
(A) Prakriti Swaras
(B) Sama Swaras
(C) Gandharva Swaras
(D) Deshi Swaras

10. A Swara that is placed at its pure, natural pitch without any alteration is called:
(A) Suddha Swara
(B) Vikrit Swara
(C) Vadi Swara
(D) Vivadi Swara

11. Which two swaras are known as Achal (immovable) swaras in Hindustani music?
(A) Sa and Re
(B) Ma and Pa
(C) Dha and Ni
(D) Sa and Pa

12. What distinguishes a Vikrit Swara from a Suddha Swara?
(A) A note that possesses no fixed musical frequency.
(B) A note displaced from its pure, natural frequency.
(C) A note that is used exclusively in the Carnatic system.
(D) A note that is omitted during the ascent of a raga.

13. Consider the following statements regarding the roles of Swaras in a Raga:
1. Vadi is the most prominent note in a raga.
2. Samvadi is the second most prominent note.
3. Anuvadi notes are dissonant notes that destroy the raga's beauty.
4. Vivadi notes are consonant notes used frequently.

Which of the above statements are correct?
(A) 3 and 4
(B) 1, 2 and 3
(C) 1 and 2
(D) 1, 2 and 4

14. Which of the following correctly describes the relationship between Vadi and Samvadi swaras?
(A) They are positioned as adjacent notes in a scale.
(B) They are located within the same musical tetrachord.
(C) They are classified specifically as altered swaras.
(D) There is a gap of four or five notes between them.

15. The note that acts as an 'enemy' or creates dissonance in a raga, yet is sometimes used sparingly for aesthetic enhancement, is called:
(A) Vivadi
(B) Anuvadi
(C) Vadi
(D) Samvadi

16. In Hindustani classical music, 'Saptak' refers to a grouping of how many primary musical notes?
(A) 5
(B) 7
(C) 12
(D) 22

17. The ascending order of notes in a raga is known as:
(A) Avaroha
(B) Aroha
(C) Pakad
(D) Varna

18. Consider the following components of Raga performance:
1. Aroha
2. Avaroha
3. Pakad
4. Varna
5. Alankara

Which combination represents the essential structural identifiers of a Raga's core melody?
(A) 1, 2, and 3
(B) 2, 4, and 5
(C) 3, 4, and 5
(D) 1, 3, and 5

19. A 'Pakad' or 'Vishesa Sanchara' is best defined as:
(A) The cycle of beats governing the raga performance.

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(B) The maximum tempo used during a musical performance.
(C) The specific phrase that identifies the raga.
(D) The final phrase used to conclude a raga presentation.

20. The lower tetrachord of the Saptak, from Sa to Ma, is traditionally known as:
(A) Uttaranga
(B) Madhya Saptak
(C) Mandra Saptak
(D) Purvanga

21. Which statement accurately differentiates Purvanga from Uttaranga?
(A) Purvanga is Pa to Ni; Uttaranga is Sa to Ma.
(B) Purvanga represents the morning ragas; Uttaranga represents evening ragas.
(C) Purvanga is Sa to Ma (or Pa); Uttaranga is Pa (or Ma) to higher Sa.
(D) Purvanga consists only of Suddha swaras.

22. Identify the incorrect statement about Raga Jatis.
(A) Audava ragas are defined by having five notes in their scale.
(B) Audava-Shadava has six notes ascending and five descending.
(C) Shadava ragas are defined by having six notes in their scale.
(D) Sampoorna ragas are defined by having seven notes in their scale.

23. Arrange the following Raga Jatis in chronological order of their note count in ascending (Aroha) and descending (Avaroha) combinations, starting from the minimum possible standard notes (5) to the maximum (7).
1. Sampoorna-Sampoorna
2. Audava-Audava
3. Shadava-Shadava
4. Audava-Shadava
5. Shadava-Sampoorna

Choose the correct sequence based on the total sum of notes in Aroha and Avaroha:
(A) 2, 4, 3, 5, 1
(B) 1, 3, 5, 4, 2
(C) 2, 3, 4, 5, 1
(D) 4, 2, 3, 1, 5

24. What does the term 'Varna' specifically denote in ancient Indian musicology?
(A) The melodic act of singing musical notes.
(B) The social classification of ancient artists.
(C) The lyrical text of a composed musical piece.
(D) The rhythmic structure used in a performance.

25. Which of the following is an exception to the four standard types of Varnas (Sthayi, Arohi, Avarohi, Sanchari)?
(A) Sthayi
(B) Sanchari
(C) Vakri
(D) Arohi

26. An 'Alankara' in Indian classical music is functionally meant to:
(A) Decorate music using specific note sequences.
(B) Reduce the overall tempo of the composition.
(C) Alter the structural identity of the raga.
(D) Determine the cyclic structure of the tala.

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27. The slow, unmetered improvisation at the beginning of a raga performance is called:
(A) Tana
(B) Gat
(C) Jhala
(D) Alapa

28. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Tana is performed at a much faster tempo compared to Alapa.
Reason (R): Tana utilizes rhythmic and rapid combinations of notes to demonstrate virtuosity and expand the raga.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which of the following is a primary characteristic of Gamaka?
(A) Singing a series of notes without any vibrato.

(B) The fundamental rhythmic beat of the percussion.
(C) A graceful melodic oscillation between notes.
(D) The formal notation used to document the song.

30. The concept of 'Alpatva' in a raga denotes:
(A) The abundance or frequent use of a particular note
(B) The complete absence of a note
(C) The highest note reachable by the singer
(D) The sparing or minimal use of a particular note

31. Bahutva in a raga can be achieved through which of the following methods?
(A) Alanghana and Abhyasa
(B) Anbhyasa and Langhana
(C) Aroha and Avaroha
(D) Vadi and Vivadi

32. In ancient Prabandha and Jati Gayan, the starting note of a composition was known as:
(A) Nyasa
(B) Graha
(C) Ansha
(D) Apanyas

33. Match the following ancient musical terms in List I with their definitions in List II:
List I: (Ancient Musical Terms)
P. Graha
Q. Ansha
R. Nyasa
S. Apanyas
List II: (Definitions)
1. The resting or ending note
2. The starting note
3. The intermediate resting note
4. The most prominent note (equivalent to modern Vadi)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

34. Which term represents the sudden disappearance or hiding of the principal raga by introducing phrases of another raga?
(A) Tirobhava
(B) Avirbhav
(C) Alpatva
(D) Meend

35. 'Avirbhav' in a musical performance refers to:
(A) Performing the final sequence of a full concert.
(B) Adjusting the pitch of the musical instruments.
(C) Restoring the original raga after a deviation.
(D) Executing the most rapid rhythmic time cycle.

36. Identify the correct statement regarding 'Geeta' and 'Gana'.
(A) Geeta is vocal music, while Gana refers to instrumental music.
(B) Geeta and Gana are terms that describe percussion techniques.
(C) Gana is a concept that is based entirely on un-struck sounds.
(D) Geeta refers to song, while Gana implies a style of singing.

37. Which text famously established the distinction between Marga Sangeeta and Deshi Sangeeta?
(A) Natya Shastra
(B) Sangeet Ratnakar
(C) Brihaddeshi
(D) Chaturdandi Prakashika

38. Consider the following statements about Marga and Deshi Sangeeta:
1. Marga Sangeeta was believed to be created by Brahma and performed by Gandharvas.
2. Deshi Sangeeta varies from region to region.
3. Marga Sangeeta was strictly meant for popular entertainment.
4. Deshi Sangeeta aims to please the hearts of ordinary people.
Which of the combinations correctly describes Marga and Deshi?
(A) 2, 3, and 4
(B) 1, 2, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

39. In ancient Indian music, the term 'Kutapa' refers to:
(A) A unique classification of ancient string instrument.

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(B) The lowest register used in melodic vocalization.
(C) A structured rhythmic cycle consisting of 14 beats.
(D) An ensemble of vocalists, musicians, and actors.

40. Vrinda in classical music terminology translates best to:
(A) A choir or instrumental ensemble
(B) Solo vocal performance
(C) The tuning process
(D) A type of Gamaka

41. A 'Vaggeyakara' is highly respected in Indian music because they are:
(A) A musician skilled in performing on the Veena alone.
(B) An artist who interprets music through classic dance.
(C) A composer of both the melodic and lyrical content.
(D) A wealthy patron who provides support for performances.

42. Which concept in Hindustani music is functionally equivalent to the 'Mela' in Carnatic music?
(A) Thata
(B) Raga
(C) Jati
(D) Varna

43. Consider the following statements regarding 'Thata':
1. A Thata must have exactly seven notes.
2. The notes in a Thata must be in sequential order.
3. A Thata is meant to be sung for entertainment.
4. Aroha and Avaroha are both required in a Thata.
5. Thata does not need to have aesthetic appeal (Ranjaktva).

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 2, 4, and 5
(C) 1, 2, and 3
(D) 1, 2, and 5

44. What defines a 'Raga' in contrast to a Thata?
(A) A raga is defined by a scale of ten distinct notes.
(B) A raga must have the aesthetic power to please.
(C) A raga is a scale that lacks any melodic expression.
(D) A raga is prohibited from using any altered swaras.

45. A Raga that strictly adheres to the rules and swaras of its parent scale (Mela/Thata) without taking any foreign notes is called:
(A) Bhashanga Raga
(B) Deshi Raga
(C) Upanga Raga
(D) Vakri Raga

46. Identify the correct exception regarding Bhashanga Ragas.
(A) They incorporate one or more foreign notes (Anya swara) for beauty.
(B) The foreign note is applied with specific phrasing.
(C) They still maintain their fundamental identity despite the foreign note.
(D) They use exclusively the notes of their parent Mela.

47. The smooth glide from one note to another without breaking the continuous sound is known as:
(A) Meend
(B) Khatka
(C) Murki
(D) Krintan

48. Arrange the following instrumental techniques/ sections in the typical chronological order of a traditional Hindustani instrumental performance.
1. Jhala
2. Gat
3. Alap
4. Jod

Choose the correct sequence:
(A) 3, 4, 2, 1
(B) 2, 3, 4, 1
(C) 3, 2, 4, 1
(D) 4, 3, 2, 1

49. Which of the following best describes 'Khatka'?

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(A) A melodic technique involving a slow, steady glide.
(B) A group of notes sung rapidly as an ornament.
(C) The physical act of striking the rhythmic tabla.
(D) The foundational drone provided by the tanpura.

50. 'Murki' is a delicate ornamentation commonly used in which style of music?
(A) Thumri and Khayal
(B) Dhrupad
(C) Vedic chanting
(D) Tarana

51. The technique of sliding a finger along the string of an instrument to produce a continuous sound is termed:
(A) Gamaka
(B) Khatka
(C) Soot
(D) Jod

52. A 'Gat' in Hindustani instrumental music is:
(A) An unmetered improvisation
(B) A vocal technique
(C) The tuning peg of a sitar
(D) A fixed, rhythm-bound composition

53. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Jod is played without rhythmic accompaniment like the Tabla.
Reason (R): Jod introduces a distinct rhythmic pulse into the Alap but remains free from a fixed Tala cycle.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

54. The fast-paced, concluding section of an instrumental performance, characterized by rapid rhythmic striking of drone strings, is known as:
(A) Alap
(B) Jhala
(C) Jod
(D) Gat

55. 'Ghaseet' on a string instrument is most similar in concept to which vocal technique?
(A) Khatka
(B) Murki
(C) Tana
(D) Meend

56. The term 'Baj' in instrumental music refers to:
(A) The stylistic school or method of performance.
(B) The acoustic device used for tuning the pitch.
(C) The structural bridge supporting the strings.
(D) The string that produces the lowest register.

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57. Which of the following is a key distinction between Melody and Harmony?
(A) Melody employs chords; Harmony relies on single notes.
(B) Indian music is built primarily on harmonic structures.
(C) Melody is horizontal sequence; Harmony is vertical chords.
(D) Western music lacks any form of melodic progression.

58. Match the following Tala terms in List I with their definitions in List II:
List I: (Tala terms)
P. Tala
Q. Laya
R. Layakari
S. Matra
List II: (Definitions)
1. The uniform speed or tempo of time
2. The fundamental unit of measuring musical time
3. Rhythmic play or complex rhythmic variations
4. The structural cycle of musical time
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-3, R-4, S-1

59. Which type of Laya is defined as a fast tempo?

(A) Vilambit
(B) Madhya
(C) Ati Vilambit
(D) Drut

60. Dugun, Tigun, and Chaugun are examples of:
(A) Swara combinations
(B) Layakari
(C) Gamakas
(D) Alankaras

61. Identify the incorrect statement regarding common Hindustani Talas.
(A) Teental has 16 matras.
(B) Dadra has 6 matras.
(C) Keherwa has 10 matras.
(D) Roopak has 7 matras.

62. In the Carnatic Tala system, how many principal (Sapta) Talas exist?
(A) 5
(B) 12
(C) 35
(D) 7

63. Consider the following regarding the expansion of the Sapta Talas into 35 Talas:
1. The expansion is based on the variation of the Laghu.
2. There are 5 Jatis of Laghu: Tisra, Chatusra, Khanda, Misra, and Sankeerna.
3. The Drutam changes its beat count in every Jati.
4. Anudrutam is strictly one beat.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

64. According to the Taladasa Pranas (Ten vital elements of Tala), 'Kala' refers to:
(A) The tempo
(B) The fractional units of time/duration
(C) The physical gestures used to keep time
(D) The resting place of the tala

65. The Prana 'Yati' in the Tala system refers to:
(A) The speed of the performance
(B) The rhythmic design or pattern of phrases
(C) The syllables played on the mridangam
(D) The specific tuning of the drum

66. Gopuccha Yati is characterized by:
(A) Phrases that gradually decrease in length
(B) Phrases that gradually increase in length
(C) Phrases that remain uniform in length
(D) Phrases that are random in length

67. The predetermined set of syllables (bols) that define a specific Tala on the Tabla is called:
(A) Rela
(B) Quida
(C) Theka
(D) Tihai

68. Consider the following elements of Tala structure:
1. Matra
2. Vibhag
3. Tali
4. Khali
5. Sama

Which combination best represents the structural subdivisions and indicators shown by hand gestures in a Hindustani Tala?
(A) 1, 2, and 5
(B) 1, 3, and 5
(C) 3, 4, and 5
(D) 2, 3, and 4

69. A 'Vibhag' in a Tala is:
(A) The first beat of the cycle
(B) A silent wave of the hand
(C) A division or measure within the time cycle
(D) A fast tabla composition

70. In Hindustani Tala notation, an 'X' symbol typically denotes:
(A) Khali
(B) Sama
(C) Tali
(D) Vibhag line

71. Which symbol is traditionally used to denote 'Khali' (the unstruck/empty beat) in the Bhatkhande notation system?
(A) X
(B) 1
(C) |
(D) 0

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72. An expansive, systematic improvisation of Tabla bols that adheres to a strict grammatical framework and follows the theme of a central phrase is known as:
(A) A theme-based systematic improvisation with rules.
(B) A rapid rolling composition with continuous flow.
(C) A short rhythmic piece that leads toward the Sama.
(D) A phrase played three times ending on the first beat.

73. Arrange the following Tabla compositions in the chronological order they are typically presented in a solo performance.
1. Rela
2. Quida
3. Peshkar
4. Uthaan

Choose the correct sequence:
(A) 4, 3, 2, 1
(B) 3, 4, 1, 2
(C) 4, 2, 3, 1
(D) 3, 2, 4, 1

74. Which composition usually acts as the introductory, expansive piece in a Tabla solo, specifically in the Delhi and Farrukhabad gharanas?
(A) Peshkar
(B) Gat
(C) Laggi
(D) Ladi

75. A 'Paran' is a percussion composition primarily associated with which instrument?
(A) Sitar
(B) Sarod
(C) Bansuri
(D) Pakhawaj

76. What distinguishes a 'Rela' from a 'Quida'?
(A) Rela is slow, while Quida is extremely fast.
(B) Rela features swift, rolling, continuous phrases.
(C) Rela is a piece that lacks any structured Paltas.
(D) Rela is a composition that cannot be used on Tabla.

77. A rhythmic phrase played three times consecutively, ending perfectly on the Sama, is called:
(A) Chakradar
(B) Gat
(C) Tihai
(D) Theka

78. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): A Chakradar is a Tihai that is repeated three times in its entirety.
Reason (R): Repeating a standard Tihai three times adds complexity and covers a larger span of the Tala cycle before landing on the Sama.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. 'Laggi' and 'Ladi' are light, fast-paced rhythmic variations generally played in accompaniment to:
(A) Thumri and Dadra
(B) Dhrupad
(C) Khayal
(D) Tarana

80. The concept of Marga and Deshi Talas originates from ancient treatises. Marga Talas were:
(A) Rhythms that are highly regional in character.
(B) Traditional, celestial talas with fixed rules.
(C) Cycles that are exactly one hundred and eight.
(D) Beats used exclusively for regional folk dances.

81. How many traditional Marga Talas are documented in the ancient texts like Natya Shastra?
(A) 7
(B) 5
(C) 108
(D) 120

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82. One complete cycle of a Tala is termed:
(A) Avartana
(B) Laya
(C) Matra
(D) Theka

83. Match the following Graha (take-off points in Tala) in List I with their definitions in List II:
List I: (Graha)
P. Sama
Q. Vishama
R. Atita
S. Anagata
List II: (Definitions)
1. The composition concludes after the Sama
2. The composition starts exactly on the first beat
3. The composition starts off-beat, either before or after Sama
4. The composition concludes before the Sama
(A) P-1, Q-2, R-4, S-3
(B) P-2, Q-4, R-3, S-1
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-2, S-4

84. When a musical phrase intentionally finishes after the Sama beat has passed, it is an example of:
(A) Anagata Graha
(B) Sama Graha
(C) Vishama Graha
(D) Atita Graha

85. When a musical phrase intentionally lands its climatic note just before the Sama, it is an example of:
(A) Atita Graha
(B) Sama Graha
(C) Anagata Graha
(D) Vishama Graha

86. The treatise 'Sangeet Ratnakar' lists how many types of Gamakas (Panchdasa Gamakas)?
(A) 10
(B) 15
(C) 12
(D) 22

87. 'Dasvidha Gamakas' are primarily referenced in the context of:
(A) Hindustani vocal music exclusively
(B) Tabla solo performance
(C) Kathak dance
(D) Carnatic music tradition

88. Consider the following Carnatic Gamakas:
1. Kampita
2. Sphurita
3. Nokku
4. Ahata
Which of the above belong to the Dasvidha Gamakas?
(A) 1, 2, and 3
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 3, and 4

89. The 'Katapayadi' scheme is a mathematical formula used in Carnatic music to deduce:
(A) The total count of beats within a Tala.
(B) The exact tuning frequency of the Veena.
(C) The name and number of a Melakarta Raga.
(D) The specific count of Shrutis employed.

90. According to the Katapayadi scheme, what does the first two letters of a Melakarta raga's name signify?
(A) Its numerical position in the 72 Melakarta system
(B) Its parent Thata
(C) The Vadi and Samvadi notes
(D) The composer of the raga

91. The 72 Melakarta scheme is divided into how many Chakras?
(A) 10
(B) 7
(C) 35
(D) 12

92. Each Chakra in the Melakarta scheme contains exactly how many Ragas?
(A) 5
(B) 6
(C) 7
(D) 12

93. Consider the following statements about the 12 Chakras:
1. The first 6 Chakras use Suddha Madhyama.
2. The last 6 Chakras use Prati Madhyama.
3. Indu is the name of the first Chakra.

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4. Netra is the name of the second Chakra.
5. All 12 Chakras lack the note Panchama.

Which of the above statement(s) is/are correct?
(A) 2, 3, 4, and 5
(B) 1, 3, 4, and 5
(C) 1, 2, 3, and 4
(D) 1, 2, 4, and 5

94. The total number of Swarasthanas (note positions) recognized within a single octave in the standard South Indian system is:
(A) 7
(B) 16
(C) 22
(D) 12

95. 'Niraval' in Carnatic music is an improvisational form that involves:
(A) Melodic variation on lyrics within a Tala.
(B) Performing pure swaras without any rhythm.
(C) Executing a sequence of fast drum patterns.
(D) The process of adjusting the drum's pitch.

96. What is 'Sangati' in the context of Carnatic compositions?
(A) A standard rhythmic pattern of accompaniment.
(B) Pre-composed melodic variations on a phrase.
(C) The final concluding section of a vocal Kriti.
(D) The literal or textual meaning of the lyrics.

97. The term 'Mudra' in a musical composition refers to:
(A) A hand gesture used in Tala
(B) The signature or pen-name of the composer embedded in the lyrics
(C) The silent beat of the Tala
(D) The type of Gamaka applied

98. Arrange the following Shadangas (six limbs of Tala in Carnatic music) in increasing order of their traditional time duration/beat count (assuming Chatusra Jati where applicable).
1. Anudrutam
2. Drutam
3. Laghu
4. Guru

Choose the correct sequence:
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 2, 1, 4

99. Which Shadanga has a fixed duration of 2 Aksharas (beats) across all Talas?
(A) Laghu
(B) Anudrutam
(C) Drutam
(D) Plutam

100. Alapana in Carnatic music is functionally closest to which Hindustani concept?
(A) Tarana
(B) Jod
(C) Sargam
(D) Alap

101. Tanam in Carnatic music is an improvisation characterized by:
(A) Melodic singing using fixed lyrical content.
(B) Performance of rapid solos on the percussion.
(C) Rhythmic pulsation without a rigid Tala cycle.
(D) Vocal lines consisting only of slow glides.

102. In musical terminology, 'Kaku' refers to:
(A) The rhythmic complexity of a piece
(B) The modulation of voice to express different shades of emotion or meaning
(C) A specific type of Tala
(D) An ancient stringed instrument

103. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Akarmatrik notation is a system developed primarily in Bengal.
Reason (R): It was introduced by Rabindranath Tagore and Jyotirindranath Tagore to accurately document Rabindra Sangeet.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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104. Which of the following notation symbols in the Akarmatrik system denotes a rest or pause of one matra?
(A) A dash (-)
(B) A dot (.)
(C) A plus (+)
(D) An asterisk (*)

105. In the Bhatkhande notation system, a note meant for the Mandra Saptak (lower octave) is indicated by:
(A) A dot above the note
(B) A vertical line above the note
(C) A dot below the note
(D) Underlining the note

106. A horizontal line underneath multiple swaras in Bhatkhande notation indicates:
(A) They are to be sung in one beat (Matra)
(B) They are in the lower octave
(C) They are Vikrit swaras
(D) They are the Vadi notes

107. Which statement correctly identifies a 'Tirobhava' scenario?
(A) Placing a heavy emphasis on the primary raga notes.
(B) Restricting the notes to the raga's ascending scale.
(C) Terminating the concert performance without warning.
(D) Singing phrases of a related raga to create suspense.

108. Match the following notation symbols in the Bhatkhande System in List I with their meanings in List II:
List I: (Notation Symbols)
P. Swara with a dot above
Q. Swara with a dot below
R. Swara with a horizontal line below
S. Swara with an oblique line (/) or curve to another swara
List II: (Meaning)
1. Mandra Saptak
2. Taar Saptak
3. Meend
4. Tied notes (sung in one beat)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

109. What happens to a swara when it is classified as 'Komal'?
(A) It is raised by a semitone.
(B) It is skipped in the ascent.
(C) It is lowered by a semitone from its natural position.
(D) It is played with maximum volume.

110. The only swara that can be 'Teevra' (sharp) in Hindustani music is:
(A) Rishabha (Re)
(B) Gandhara (Ga)
(C) Nishada (Ni)
(D) Madhyama (Ma)

111. Which text is considered the earliest to detail the concept of 22 Shrutis using the Chala Veena and Achala Veena experiment?
(A) Natya Shastra
(B) Sangeet Ratnakar
(C) Brihaddeshi
(D) Dattilam

112. The interval between Vadi and Samvadi notes in Shrutis is typically:
(A) 2 or 3 Shrutis
(B) 9 or 13 Shrutis
(C) 5 or 7 Shrutis
(D) 20 or 22 Shrutis

113. Consider the following statements regarding 'Alankar':
1. It is a specific sequence of notes.
2. Palta is another term used practically for Alankar.
3. Alankars are used solely for tuning instruments.
4. Practicing Alankars helps in gaining command over the swaras.
Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

114. In Hindustani classical music, 'Tana' is predominantly used in which vocal form?
(A) Khayal
(B) Dhrupad

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(C) Thumri
(D) Bhajan

115. A 'Suddha Tana' refers to:
(A) A complex, zigzag pattern of notes
(B) A rhythmic drum pattern
(C) A straight, sequential ascent or descent of notes
(D) A tana using only flat notes

116. 'Gamaka' in Carnatic music is integral to its identity. Which of the following is an incorrect statement regarding Carnatic Gamakas?
(A) They are intrinsic to the swara's identity in a specific raga.
(B) Kampita is a widely used oscillation Gamaka.
(C) Certain ragas are unrecognizable without their specific Gamakas.
(D) They are just optional decorations.

117. An 'Upanga' raga in Carnatic music:
(A) Takes anya swaras (foreign notes)
(B) Lacks a Vadi swara
(C) Derives all its notes exclusively from its parent Melakarta
(D) Is always a pentatonic scale

118. Consider the following ragas and classifications:
1. Bhairavi (Hindustani) uses all 12 notes in practice.
2. A Bhashanga raga uses notes outside its parent scale.
3. An Upanga raga is strictly loyal to its parent scale.
4. Janya ragas are derived from Melakarta ragas.
5. All Melakarta ragas are Sampoorna in both Aroha and Avaroha.

Which combination of statements correctly defines the taxonomy of Ragas?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

119. A 'Kutapa' in the context of ancient dramaturgy (Natya Shastra) is essentially:
(A) The stage manager
(B) The opening prayer
(C) The concluding dance
(D) The musical ensemble seated on the stage

120. 'Vrinda Gana' specifically refers to:
(A) Choral singing or group singing
(B) Solo singing
(C) Instrumental solos
(D) Dance dramas

121. The term 'Dhatu' in a Vaggeyakara's composition refers to:
(A) The literary text/words
(B) The rhythmic beat
(C) The melodic/musical setting
(D) The emotional sentiment (Rasa)

122. The term 'Matu' in a Vaggeyakara's composition refers to:
(A) The literary text/words
(B) The melodic/musical setting
(C) The physical instrument
(D) The accompanying drummer

123. Arrange the following parts of a traditional Carnatic Kriti in chronological order of performance.
1. Charanam
2. Pallavi
3. Anupallavi

Choose the correct sequence:
(A) 2, 3, 1
(B) 1, 2, 3
(C) 3, 1, 2
(D) 2, 1, 3

124. 'Thata' in Hindustani music was systematically classified by which musicologist into 10 major scales?
(A) Purandara Dasa
(B) V. N. Bhatkhande
(C) Sharangadeva
(D) Venkatamakhin

125. Which of the following is not one of the 10 Thatas classified by Bhatkhande?
(A) Kalyan
(B) Bhairav
(C) Kharaharapriya
(D) Kafi

126. What happens if a musical piece lacks 'Ranjaktva'?

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(A) It becomes a Thata.
(B) It becomes purely rhythmic.
(C) It is classified as an Upanga Raga.
(D) It fails to qualify as a Raga.

127. The concept of 'Anuvadi' refers to:
(A) The companion or follower notes that complete the scale
(B) The enemy note
(C) The king note
(D) The minister note

128. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Vivadi swaras are totally banned in every raga and must never be sung.
Reason (R): Vivadi swaras create dissonance and ruin the melodic aesthetic.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

129. When a musician exhibits 'Alpatva' of a swara by physically skipping it entirely during an ascent, it is called:
(A) Abhyasa
(B) Langhan
(C) Nyasa
(D) Graha

130. A musical composition (Geeta) in ancient times was bound by:
(A) Swara, Tala, and Pada
(B) Only Swara and Tala
(C) Only Pada and Tala
(D) Swara and Laya without Tala

131. The term 'Gana' historically signified:
(A) Instrumental music
(B) Rhythmic recitation
(C) The practical rendition of music
(D) Bookish theory

132. The Gandharva music was fundamentally:
(A) Secular music meant for entertainment
(B) Folk music of the tribes
(C) Martial music for war
(D) Sacred music meant to please the deities and attain liberation

133. Match the following Hindustani instrumental terms in List I with their techniques in List II:
List I: (Instrumental Term)
P. Krintan
Q. Ghaseet
R. Meend
S. Jhala
List II: (Technique)
1. Rhythmic striking of drone strings
2. A fast slide on a string
3. A slow, vocal-like glide between notes
4. Plucking to produce a clustered ornament on a single fret
(A) P-2, Q-4, R-1, S-3
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

134. Which instrument is most closely associated with the techniques of Gat, Jod, and Jhala?
(A) Tabla
(B) Sitar
(C) Bansuri
(D) Harmonium

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135. 'Harmony' is best described as:
(A) A sequence of single notes over time
(B) A complex rhythmic cycle
(C) A fast-paced tana
(D) Simultaneous sounding of multiple notes to form chords

136. 'Melody' is fundamental to Indian Classical Music because:
(A) It explores linear, horizontal melodic development.
(B) It utilizes a system of complex chord progressions.
(C) Indian instruments play only one note at a time.
(D) Harmony was strictly forbidden by ancient texts.

137. Which of the following best differentiates Tala from Laya?
(A) Tala is the speed; Laya is the rhythmic

structure.
(B) Laya is for vocal music; Tala is for instruments.
(C) Laya is the tempo; Tala is its cyclic measurement.
(D) Both terms represent the exact same musical concept.

138. Consider the following rhythmic concepts:
1. Ku-laya
2. Madhya Laya
3. Vilambit Laya
4. Drut Laya

Which of the above denote standard uniform tempos used in classical performance?
(A) 2, 3, and 4
(B) 1, 2, and 3
(C) 1, 3, and 4
(D) 1, 2, and 4

139. If a musician sings a composition such that 1.5 matras of the song fit into 1 matra of the Tala, the Layakari is called:
(A) Dugun
(B) Kuad
(C) Biad
(D) Aad (Derh-gun)

140. Ektal in Hindustani music has how many matras?
(A) 10
(B) 12
(C) 14
(D) 16

141. The Tala 'Jhaptaal' is divided into how many vibhags (divisions)?
(A) 3
(B) 5
(C) 4
(D) 6

142. What is the structural division (vibhag layout) of Jhaptaal?
(A) 3-2-3-2
(B) 4-4-4-4
(C) 3-4-3-4
(D) 2-3-2-3

143. Consider the following Carnatic Sapta Talas:
1. Dhruva
2. Matya
3. Rupaka
4. Jhampa
5. Triputa

Which of the above belong to the Sapta Tala group?
(A) 1, 2, 3, 4, and 5
(B) Only 1, 3, and 5
(C) Only 2, 4, and 5
(D) Only 1, 2, and 3

144. In the 35 Tala scheme, if Dhruva Tala is in Chatusra Jati (Laghu = 4), what is its total Akshara count? (Formula for Dhruva: Laghu + Drutam + Laghu + Laghu)
(A) 10
(B) 14
(C) 11
(D) 16

145. In the Taladasa Pranas, 'Kriya' refers to:
(A) The emotional state of the performer
(B) The physical actions (beating, waving) used to reckon the tala
(C) The speed of the rhythm
(D) The resting place of the tala

146. Which of the following is an incorrect pair of Yati and its visual representation?
(A) Damaru Yati - Uniform throughout
(B) Sama Yati - Straight line (Uniform)
(C) Srotovaha Yati - Widening stream (Increasing)
(D) Gopuccha Yati - Cow's tail (Decreasing)

147. Damaru Yati represents a rhythmic structure that:
(A) Increases, then decreases in width
(B) Remains totally flat
(C) Decreases, then increases in width
(D) Stops midway

148. The fundamental rhythm pattern played continuously by the Tabla player to accompany a vocal or instrumental performance is called:
(A) Tihai
(B) Uthaan
(C) Tukda
(D) Theka

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149. The first beat of any Avartana in Hindustani music, which bears the primary stress, is called:
(A) Khali
(B) Tali
(C) Sama
(D) Matra

150. A rhythmic variation that signifies the 'empty' or unstressed section of a Tala cycle is indicated by a wave of the hand. This is known as:
(A) Tali
(B) Khali
(C) Vibhag
(D) Atita

151. Which component is mandatory in a 'Quida' composition?
(A) It must end with a Tihai.
(B) It must only use Pakhawaj syllables.
(C) It must not be played on the Tabla.
(D) It must be expandable through structured Paltas (variations).

152. 'Uthaan' in a Tabla solo is:
(A) A sudden, dynamic introductory composition
(B) A slow concluding piece
(C) A vocal melody
(D) The resting phase

153. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): A 'Gat' played on the Tabla is pre-composed and mathematically calculated.
Reason (R): Gats are meant for spontaneous, on-the-spot improvisation and expansion.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. A composition heavily characterized by forceful, open syllables like 'Dha', 'Dhin', 'Kad', 'Dhet' mostly derived from the Pakhawaj tradition is a:
(A) Paran
(B) Rela
(C) Quida
(D) Ladi

155. Which of the following best describes a 'Tihai'?
(A) A rhythmic phrase that is only played once.
(B) A rhythmic phrase that is only played twice.
(C) A long and continuous roll of drum syllables.
(D) A phrase played three times ending on Sama.

156. If a standard Tihai is taken and the entire structure is repeated three times, the resulting composition is a:
(A) Rela
(B) Chakradar
(C) Mukhda
(D) Tukda

157. Laggi and Ladi are mostly performed during the accompaniment of:
(A) Dhrupad singing
(B) Khayal
(C) Light classical genres like Thumri, Dadra, or Ghazal
(D) Pakhawaj solos

158. Match the following Tabla/percussion terms in List I with their characteristics in List II:
List I: (Tabla/Percussion Term)
P. Peshkar
Q. Rela
R. Quida
S. Tihai
List II: (Characteristic)
1. Theme and structured variations
2. Expansive introduction played in Vilambit laya
3. Phrase repeated three times landing on Sama
4. Rapid, rolling, train-like sound
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-4, R-1, S-3

159. Marga Talas were primarily based on how many principal angas (limbs)?
(A) 6
(B) 2
(C) 3
(D) 10

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160. Deshi Talas, as opposed to Marga Talas, were:
(A) Stricter and unchangeable
(B) Regional, flexible, and adapted to local musical styles
(C) Only used by Gandharvas
(D) Devoid of any rhythm

161. 'Avartana' translates conceptually to:
(A) A single beat
(B) One complete cycle of a given Tala
(C) The tempo of the music
(D) The pitch of the drum

162. Anagata Graha is a rhythmic starting point where the composition:
(A) The music begins before the Sama beat.
(B) The music begins exactly on the Sama beat.
(C) The music begins shortly after the Sama beat.
(D) The music has no fixed relation to the Sama.

163. Consider the following statements about Dasvidha Gamakas:
1. They are 10 in number.
2. They are prominently used in Carnatic music.
3. They include Kampita and Sphurita.
4. They strictly prohibit oscillation of notes.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

164. 'Panchdasa Gamakas' literally translates to how many types of Gamakas?
(A) 5
(B) 10
(C) 50
(D) 15

165. The Katapayadi scheme allocates the numbers 1 to 9 and 0 to the letters of the Sanskrit alphabet. In this system, consonants are grouped into:
(A) Vowels and Consonants arbitrarily
(B) Suddha and Vikrit letters
(C) Ka-varga, Ta-varga, Pa-varga, Ya-varga
(D) Raga names

166. Under the Katapayadi scheme, to find the Melakarta number, the derived two-digit number must be:
(A) Multiplied by 2
(B) Reversed
(C) Subtracted from 72
(D) Added to 10

167. Identify the incorrect statement about the 12 Chakras of the Melakarta system.
(A) Each Chakra contains 6 ragas.
(B) The names of the Chakras (e.g., Indu, Netra, Agni) correspond to numbers (1, 2, 3).
(C) The 7th Chakra is named Rishi.
(D) The last Chakra (12th) contains ragas using Suddha Madhyama.

168. Consider the following Carnatic Swarasthanas:
1. Shuddha Rishabha
2. Chatusshruti Rishabha
3. Shatshruti Rishabha
4. Antara Gandhara
5. Kakali Nishada
Which of the combinations are part of the 12 primary Swarasthanas?
(A) 1, 2, 3, 4, 5
(B) 1, 2, 4, 5
(C) 1, 3, 4
(D) 2, 3, 5

169. What is a key feature of 'Niraval' in a Carnatic concert?
(A) Changing the lyrics for every variation
(B) Singing without Tala
(C) Maintaining the original lyrics while improvising the melody within the Tala
(D) Only using swara syllables (Sa Re Ga Ma)

170. 'Sangati' was introduced as a major structural element in Carnatic Kritis predominantly by which composer?
(A) Tyagaraja
(B) Purandara Dasa
(C) Muthuswami Dikshitar
(D) Syama Sastri

171. A composer's 'Mudra' can indicate:
(A) Their own name
(B) The name of their patron
(C) The name of their favorite deity
(D) All of the above

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172. Which of the following Mudras belongs to Tyagaraja?
(A) Guruguha
(B) Tyagaraja
(C) Syama Krishna
(D) Padmanabha

173. Arrange the following rhythmic concepts from longest to shortest in duration.
1. Plutam
2. Guru
3. Laghu
4. Drutam

Choose the correct sequence:
(A) 1, 2, 3, 4
(B) 4, 3, 2, 1
(C) 1, 3, 2, 4
(D) 2, 1, 3, 4

174. In the Shadanga system, the symbol for 'Laghu' is typically written as:
(A) 0
(B) U
(C) 8
(D) |

175. The duration of 'Drutam' in Aksharas is always:
(A) 2
(B) 1
(C) 3
(D) 4

176. Which of the following best defines 'Alapana' in Carnatic music?
(A) A metered drum solo
(B) Free melodic improvisation exploring the raga without rhythmic boundaries
(C) The final song of the concert
(D) The dance step sequences

177. The term 'Kaku' is primarily utilized to bring out:
(A) The intricate mathematics of rhythm
(B) The emotional essence and tonal variation in a raga or phrase
(C) The exact tuning of an instrument
(D) The historical background of the composer

178. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): Akarmatrik notation is heavily used for writing Hindustani Classical Khayals in Maharashtra.

Reason (R): It uses specific Bengali alphabet symbols to denote swaras and is deeply tied to Rabindra Sangeet.

In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is false but R is true.
(D) A is true but R is false.

179. In Akarmatrik notation, swaras are written using:
(A) Devanagari script exclusively
(B) Roman alphabet letters
(C) Bengali script characters
(D) Tamil script characters

180. A 'Saptak' contains:
(A) 7 pure notes and 7 variant notes
(B) 5 pure notes and 5 variant notes
(C) 12 pure notes
(D) 7 pure notes and 5 variant notes

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181. The term 'Ahata Nada' literally translates to:
(A) Silent sound
(B) Divine sound
(C) Struck sound
(D) Harmonic sound

182. According to Shruti nomenclature, 'Tivra', 'Kumudvati', and 'Manda' are names of:
(A) Ragas
(B) Shrutis
(C) Talas
(D) Instruments

183. Match the following notes in List I with the number of Shrutis allocated to them in the ancient system in List II:

List I: (Note)
P. Shadja
Q. Rishabha
R. Gandhara
S. Panchama

List II: (Number of Shrutis)
1. 2 Shrutis

2. 3 Shrutis
3. 4 Shrutis
4. 4 Shrutis

(A) P-4, Q-2, R-1, S-3
(B) P-2, Q-3, R-4, S-1
(C) P-1, Q-4, R-3, S-2
(D) P-3, Q-2, R-1, S-4

184. The Seven Vedic Swaras include Krushta, Prathama, Dwitiya, Tritiya, Chaturtha, Mandra, and:
(A) Atiswarya
(B) Panchama
(C) Nishada
(D) Dhaivata

185. A raga that completely omits Madhyama and Panchama in its scale is mathematically impossible in traditional taxonomy because:
(A) Every raga is required to contain Sa, Ma, and Pa.
(B) Without Ma and Pa, the lower tetrachord is lost.
(C) Skipping two main notes breaks structural rules.
(D) All ragas are required to have exactly seven notes.

186. The notes Re, Ga, Dha, and Ni can become:
(A) Komal only
(B) Teevra only
(C) Both Komal and Teevra
(D) Achal

187. The note 'Ma' can be altered to become:
(A) Komal
(B) Achal
(C) Ati-Komal
(D) Teevra

188. Consider the following pairs of Vadi and Samvadi notes:
1. Sa - Ma
2. Sa - Pa
3. Re - Dha
4. Ga - Ni

Which pairs reflect a natural consonant (Samvad) interval?
(A) 1 and 2 only
(B) 1, 2, 3, and 4
(C) 3 and 4 only
(D) 1, 3, and 4 only

189. A raga whose prominent note (Vadi) lies in the Purvanga (Sa to Ma) is generally sung during:
(A) Midnight to Midday (12 AM to 12 PM)
(B) Any time of the day
(C) Midday to Midnight (12 PM to 12 AM)
(D) Only during the monsoon season

190. A raga whose Vadi lies in the Uttaranga (Pa to upper Sa) is termed as:
(A) Purvanga Vadi Raga
(B) Sarvakalika Raga
(C) Sandhiprakash Raga
(D) Uttaranga Vadi Raga

191. A Raga with 5 notes in Aroha and 7 notes in Avaroha belongs to which Jati?
(A) Audava-Sampoorna
(B) Shadava-Sampoorna
(C) Sampoorna-Audava
(D) Audava-Audava

192. Which of the following combinations of Jatis makes up the 9 sub-jatis of Ragas?
(A) Suddha, Chayalag, Sankirna
(B) Audava, Shadava, Sampoorna
(C) Mela, Thata, Raga
(D) Vadi, Samvadi, Anuvadi

193. Consider the following concerning 'Alpatva':
1. It means rendering a note insignificantly.
2. It can be done by skipping the note.
3. It can be done by touching it briefly.
4. It means resting heavily on the note.
5. It is the opposite of Bahutva.

Which of the above statement(s) is/are correct?
(A) 2, 3, 4, and 5
(B) 1, 2, 3, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

194. The ending note of an ancient composition, before the concept of Raga solidified, was specifically called:
(A) Nyasa
(B) Amsa
(C) Graha
(D) Vadi

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195. In modern Hindustani classical music performance, 'Avirbhav' corresponds to:
(A) Concealing the main raga
(B) Ending the performance
(C) The clear display and establishment of the main raga
(D) Breaking the Tala

196. 'Marga Sangeeta' was believed to be:
(A) Created for modern cinema
(B) Played solely on percussion
(C) Devoid of any rules
(D) Searched or discovered by ancient sages

197. 'Deshi Sangeeta' has the primary characteristic of being:
(A) Rigid and unchangeable
(B) Used only in temple rituals
(C) Pleasing to the hearts of the people of different regions
(D) Composed only in Sanskrit

198. The term 'Vrinda' is categorized into three ancient types based on size:
(A) Suddha, Vikrit, Sankirna
(B) Uttama, Madhyama, Adhama
(C) Audava, Shadava, Sampoorna
(D) Marga, Deshi, Gandharva

199. A Vaggeyakara who excels in composing music (Dhatu) but is weak in lyrics (Matu) or vice versa is traditionally considered:
(A) Uttama Vaggeyakara
(B) Adhama Vaggeyakara
(C) A Gandharva
(D) Madhyama Vaggeyakara

200. What is the fundamental difference between 'Mela' in Carnatic music and 'Thata' in Hindustani music?
(A) Mela has 72 scales; Thata has 10 scales.
(B) Mela has 10 scales; Thata has 72 scales.
(C) Mela uses 5 notes; Thata uses 7 notes.
(D) There is no structural difference at all.

201. Which term describes a Carnatic Raga that is derived from a Melakarta but uses a foreign note not found in the parent scale?
(A) Upanga
(B) Vakra
(C) Bhashanga
(D) Sampoorna

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202. The continuous, sweeping glide over frets on a Veena or Sitar that links two notes seamlessly is called:
(A) Meend
(B) Krintan
(C) Zamzama
(D) Khatka

203. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Khatka is a type of ornamentation (Alankara).
Reason (R): It involves writing the notations in a book.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. 'Murki' usually consists of a quick cluster of how many notes?
(A) Exactly 7 notes
(B) 2 to 3 notes
(C) 10 notes
(D) Only 1 note

205. The fast rhythmic plucking section at the end of a Sitar recital is called:
(A) Alap
(B) Vilambit Gat
(C) Jhala
(D) Peshkar

206. The stylistic schools of instrumental playing, such as Masitkhani and Razakhani, fall under the term:
(A) Gharana
(B) Thata
(C) Varna
(D) Baj

207. Masitkhani Baj is typically played in which tempo?
(A) Vilambit (Slow)

(B) Drut (Fast)
(C) Ati Drut (Very Fast)
(D) Unmetered

208. Match the following tempos (Laya) in List I with their characteristics in List II:
List I: (Laya)
P. Vilambit
Q. Madhya
R. Drut
S. Ati Drut
List II: (Characteristic)
1. Fast tempo
2. Medium tempo
3. Very fast tempo
4. Slow tempo
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

209. What is 'Layakari'?
(A) The physical instrument used for rhythm
(B) The rhythmic play involving complex fractional subdivisions of the beat
(C) The drone instrument
(D) The tuning process

210. Which Hindustani Tala has 14 matras and is characteristically asymmetric in its vibhags (5-2-3-4)?
(A) Dhamar
(B) Teental
(C) Ektal
(D) Roopak

211. In the Carnatic Tala system, the symbol 'O' stands for:
(A) Anudrutam
(B) Laghu
(C) Drutam
(D) Guru

212. The symbol 'U' in Carnatic Tala notation represents:
(A) Drutam
(B) Laghu
(C) Kakapadam
(D) Anudrutam

213. Consider the following concerning the 35 Talas:
1. They are derived from the 7 principal Talas.
2. They utilize the 5 Jatis of Laghu.
3. 7 multiplied by 5 gives the 35 Talas.
4. Each of the 35 talas uses a different swara scale.
Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

214. Which of the Taladasa Pranas deals with the physical hand gestures (beating, waving) of keeping time?
(A) Anga
(B) Kriya
(C) Graha
(D) Jati

215. The 'Marga' aspect in Taladasa Pranas refers to:
(A) The melody of the raga
(B) The lyrics of the song
(C) The stage decoration
(D) Rhythmic path or structural proportion of rhythmic phrases

216. A rhythm pattern that resembles a river (narrow at origin, widening later) is called:
(A) Srotovaha Yati
(B) Gopuccha Yati
(C) Sama Yati
(D) Mridanga Yati

217. The basic bols of Teental (Dha Dhin Dhin Dha...) constitute its:
(A) Tihai
(B) Rela
(C) Theka
(D) Laggi

218. Consider the following regarding Tabla compositions:
1. Peshkar is played at the beginning of a solo.
2. Quida involves variations called Paltas.
3. Rela is characterized by fast, rolling syllables.
4. Tihai is played only once per performance.
5. Tukda is a short composition.
Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5

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(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

219. A 'Paran' typically uses syllables derived from which instrument?
(A) Mridangam
(B) Dholak
(C) Kanjira
(D) Pakhawaj

220. The concept of 'Marga-Deshi Tala' implies:
(A) The fusion of classical and folk rhythm systems
(B) The evolution of classical standard talas (Marga) versus regional variations (Deshi)
(C) Talas played only on string instruments
(D) Talas without any matras

221. 'Avartana' in a rhythmic cycle is completed when:
(A) The singer finishes the song
(B) The tempo is doubled
(C) The cycle traverses from the first beat to the last beat and returns to Sama
(D) The drummer pauses

222. An 'Atita' Graha implies the composition lands its rhythmic stress:
(A) Before the Sama
(B) Exactly on the Sama
(C) On the Khali
(D) After the Sama has passed

223. Arrange the following Carnatic Gamakas in the order of their complexity or specific stylistic application (generally listed in treatises):
1. Kampita
2. Sphurita
3. Nokku
4. Vali

Choose the standard traditional grouping sequence (part of Dasvidha):
(A) 1, 2, 3, 4
(B) 4, 3, 2, 1
(C) 2, 1, 4, 3
(D) 3, 4, 1, 2

224. 'Sphurita' Gamaka in Carnatic music involves:
(A) A plain, flat note
(B) A stressed repetition of notes (e.g., sa Sa, ri Ri) where the lower note is faintly heard
(C) A continuous glide
(D) A mute pluck

225. According to the Katapayadi scheme, the letters 'Ka, Ta, Pa, Ya' represent which number?
(A) 0
(B) 1
(C) 2
(D) 9

226. If the first two letters of a Raga name are 'Dhee' and 'Ra' (Dheerasankarabharanam), what is its Melakarta number? (Dha=9, Ra=2 -> 92 -> Reversed = 29)
(A) 29
(B) 92
(C) 27
(D) 72

227. In the 12 Chakras, the 10th Chakra is named:
(A) Agni
(B) Rudra
(C) Disi
(D) Aditya

228. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 12 Swarasthanas of Carnatic music cover the same physical pitch positions as the 12 notes of Hindustani music.
Reason (R): Both systems divide the octave into 12 semitones, though their nomenclature and theoretical derivations differ.
In the context of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. 'Niraval' improvisation requires the artist to:
(A) Ignore the Tala completely
(B) Change the raga halfway
(C) Keep the text and rhythm intact while improvising the melody
(D) Sing only swara syllables (Sa Re Ga Ma)

230. 'Sangati' differs from 'Niraval' in that:

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(A) Sangati is improvised; Niraval is pre-composed.
(B) Sangati is pre-composed; Niraval is improvised.
(C) Sangati lacks lyrics; Niraval contains lyrics.
(D) There is no difference between these two forms.

231. A composer's 'Mudra' can indicate:
(A) Their own name
(B) The name of their patron
(C) The name of their favorite deity
(D) All of the above

232. Which of the following is an Anga of Tala in the Shadanga system?
(A) Kakapadam
(B) Jati
(C) Gati
(D) Kriya

233. Match the following Shadangas in List I with their symbols in List II:
List I: (Shadanga)
P. Anudrutam
Q. Drutam
R. Laghu
S. Guru
List II: (Symbol)
1. |
2. 8
3. 0
4. U
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-4, S-3

234. In 'Alapana', the improvisation is:
(A) Free from Tala constraints
(B) Bound strictly by Tala
(C) Accompanied by Mridangam playing complex rhythms
(D) Sung entirely in a fast tempo

235. Tanam singing traditionally involves:
(A) 16-beat Tala cycles
(B) Choral harmonies
(C) Rapid tabla accompaniment
(D) Pulsating rhythm without a rigid Tala framework, often using syllables like "Ananta"

236. The term 'Kaku' is mentioned prominently in ancient texts. 'Swara Kaku' specifically means:
(A) A specific drum beat
(B) The tonal variation expressing different moods
(C) A type of Veena
(D) The highest pitch

237. In Akarmatrik notation, to indicate a note in the high octave (Taar Saptak), which symbol is placed with the swara?
(A) A dot below the note
(B) A horizontal line
(C) An apostrophe or stroke above the note
(D) A plus sign

238. Consider the following instruments and their typical association with Gat, Jod, and Jhala:
1. Sitar
2. Sarod
3. Bansuri
4. Tabla
Which of the instruments practically execute the complete melodic sequence of Alap, Jod, and Jhala?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

239. 'Ghaseet' is an instrumental technique best suited for:
(A) Fretless or fretted stringed instruments (e.g., Sarod, Sitar)
(B) Harmonium
(C) Tabla
(D) Pakhawaj

240. The 'Baj' of playing Sitar that mimics vocal Khayal style, with slow intricate movements, is often associated with:
(A) Masitkhani
(B) Imdadkhani
(C) Razakhani
(D) Firozkhani

241. Western 'Harmony' differs structurally from Indian 'Melody' primarily because:
(A) Harmony requires a single vocal line

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(B) Harmony utilizes simultaneous sounding of pitches to create chords
(C) Harmony bans the use of rhythm
(D) Melody utilizes simultaneous chords

242. The system of 35 Talas is generated by varying the Jati of which Tala Anga?
(A) Laghu
(B) Drutam
(C) Anudrutam
(D) Guru

243. Consider the following about the 'Theka':
1. It is the basic rhythmic language of a Tala.
2. It makes the abstract concept of Tala audible.
3. It comprises specific Bols (syllables).
4. It is never played in Vilambit laya.
5. It is identical to a Tihai.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 4, and 5
(C) 1, 2, and 3
(D) 3, 4, and 5

244. A 'Vibhag' serves what essential function in a Tala?
(A) It changes the Raga.
(B) It mutes the drum.
(C) It ends the composition.
(D) It divides the Tala cycle into logical segments to help maintain the rhythm.

245. In notation, the starting point of the Tala, the 'Sama', is crucial because:
(A) It represents a beat that is always kept silent.
(B) It is used exclusively within the Carnatic system.
(C) It is the point where melody and rhythm resolve.
(D) It determines the specific lyrics of the composition.

246. 'Laggi' is typically played on the Tabla at the end of which type of performance?
(A) Dhrupad
(B) Thumri
(C) Alap
(D) Tarana

247. A rhythmic pattern that lands exactly on the 'Vishama' point means it:
(A) Resolves perfectly on Sama
(B) Has no rhythm at all
(C) Is an Anahata Nada
(D) Deliberately avoids the Sama for artistic tension

248. The phrase "Sa Re Ga Ma Pa Dha Ni" represents the core elements of:
(A) Saptak
(B) Laya
(C) Tala
(D) Yati

249. Which of the following best defines an 'Anuvadi' Swara?
(A) A disruptive note
(B) The root note Sa
(C) A note that accompanies and enriches the Vadi and Samvadi
(D) A rhythmic beat

250. The ultimate objective of adhering to the rules of Raga, Tala, and specific Gamakas in Indian Classical Music is to evoke:
(A) Rasa (Aesthetic Emotion)
(B) Noise (Ahata)
(C) Mathematics (Sankhya)
(D) Silence (Anahata)

Direction : Please read the following source carefully.

A musicologist analyzing an ancient manuscript encounters descriptions of sound manifestation. The text distinguishes between struck and unstruck sound origins, classifying them as Ahata and Anahata Nada respectively within the broader framework of Sangeet. The scholar observes the categorization of microtones into Shruti and its five jaties, highlighting the subtle auditory distinctions necessary for precise melodic construction. Further examination reveals a transition in musical scales, documenting the evolution from the Seven Vedic Swaras used in ancient chants to the Seven Swaras specifically used in Gandharva music. The manuscript emphasizes the foundational role of Suddha Swara as the pure, unvaried pitch, while also detailing the concept of Vikrit Swara, which represents the altered or modified notes. By reconstructing

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these scales, the researcher demonstrates how the dynamic relationship between pure and altered pitches forms the structural basis of classical melodic expression. This archival study effectively illustrates the rigorous theoretical systematization of pitch, emphasizing that the mastery of Ahata Nada, along with the precise calibration of Shruti and the appropriate utilization of Suddha and Vikrit variations, remains indispensable for authentic musical articulation and preservation.
Based on the above source, attempt the following five questions.

251. What does the manuscript classify as the origin of struck sound?
(A) Sangeet Nada
(B) Ahata Nada
(C) Anahata Nada
(D) Shruti Nada

252. According to the text, what represents the pure, unvaried pitch in the musical scale?
(A) Suddha Swara
(B) Vikrit Swara
(C) Vedic Swara
(D) Gandharva Swara

253. What represents the altered or modified notes within the structural basis of the melody?
(A) Suddha Swara
(B) Shruti Jaties
(C) Vikrit Swara
(D) Anahata Nada

254. Microtones are categorized into which of the following frameworks to highlight subtle auditory distinctions?
(A) Suddha and Vikrit variations
(B) Ahata and Anahata concepts
(C) Vedic and Gandharva systems
(D) Shruti and its five jaties

255. The manuscript documents a transition in scales from the ancient chants to which specific musical system?
(A) Suddha Swara scales
(B) Five jaties of microtones
(C) Seven Swaras used in Gandharva
(D) The broader framework of Sangeet

Direction : Please read the following source carefully.

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During a conservatoire workshop on melodic architecture, an instructor outlines the hierarchical functions of notes within a specific Raga. The structural integrity of the performance is anchored by the Vadi, the most prominent sonant note, which is strategically balanced by the Samvadi, or the consonant note. The instructor points out that the remaining notes supporting the melody act as Anuvadi, whereas the deliberate introduction of a dissonant note, known as Vivadi, requires immense skill to avoid disrupting the aesthetic mood. The progression of the melody is mapped through its ascending and descending patterns, explicitly defined as Aroha and Avaroha. To ensure the immediate recognition of the Raga, the performer repeatedly employs the Pakad, a characteristic catch-phrase or vishesa sanchara. The workshop further divides the octave into two distinct operative zones: the lower tetrachord, designated as the Purvanga, and the upper tetrachord, termed the Uttaranga. The students observe how a melody expanding predominantly in the Purvanga creates a distinct emotional resonance compared to one soaring into the Uttaranga, underscoring the sophisticated spatial and functional distribution of pitches within traditional musical frameworks.
Based on the above source, attempt the following five questions.

256. Which term describes the most prominent sonant note that anchors the structural integrity of the performance?
(A) Samvadi
(B) Vadi
(C) Vivadi
(D) Anuvadi

257. What role do the remaining supporting notes play in the melodic hierarchy discussed in the workshop?
(A) They serve as Samvadi
(B) They function as Vivadi
(C) They operate as Purvanga
(D) They act as Anuvadi

258. The deliberate introduction of which type of note requires immense skill to prevent disruption of the aesthetic mood?
(A) Vivadi (dissonant note)
(B) The prominent sonant Vadi

(C) The primary consonant Samvadi
(D) The supporting melodic Anuvadi

259. How does the performer ensure immediate recognition of the Raga during the melodic architecture workshop?
(A) By utilizing only the lower tetrachord
(B) By strictly avoiding descending patterns
(C) By employing a catch-phrase or Pakad
(D) By focusing exclusively on the consonant

260. The lower tetrachord of the octave is officially designated by which term?
(A) Purvanga
(B) Uttaranga
(C) Aroha
(D) Avaroha

Direction : Please read the following source carefully.

A performance critique of a classical instrumental concert highlights the artist's multifaceted approach to melodic elaboration and ornamentation. The recital commences with a slow, unmetered Alapa, establishing the fundamental mood through a gradual unfolding of notes. As the tempo increases, the artist executes rapid, intricate melodic phrases identified as Tana, showcasing exceptional vocal agility and structural command. The emotional depth of the performance is significantly enhanced through the application of Gamaka, a comprehensive term for heavy oscillations on specific notes. The critic particularly praises the artist's flawless execution of Meend, a smooth glide seamlessly connecting two pitches without breaking the sonic continuum. To add rhythmic vitality and decorative flair, the musician frequently employs Khatka and Murki, which are crisp, swift grace notes clustered around a principal tone. Additionally, the instrumental technique features Soot and Ghaseet, distinct styles of sliding across the strings to produce continuous sound variations. Through this systematic integration of foundational melodic development and specialized aesthetic embellishments, the artist constructs a compelling narrative that strictly adheres to traditional expressive techniques.

Based on the above source, attempt the following five questions.

261. How does the instrumental recital establish its fundamental mood initially?
(A) Through rapid melodic phrases known as Tana
(B) Through heavy oscillations called Gamaka
(C) Through the crisp application of Khatka
(D) Through a slow, unmetered Alapa

262. Which term describes the rapid, intricate melodic phrases that showcase the artist's agility?
(A) Meend
(B) Tana
(C) Gamaka
(D) Soot

263. What technique involves a smooth glide that seamlessly connects two pitches without breaking the sonic continuum?
(A) Murki
(B) Ghaseet
(C) Meend
(D) Alapa

264. Khatka and Murki are characterized in the performance critique primarily as:
(A) Styles of sliding across instrument strings
(B) Slow, unmetered unfolding of fundamental notes
(C) Comprehensive heavy oscillations on single notes
(D) Crisp, swift grace notes around a principal tone

265. The distinct styles of sliding across the strings to produce continuous sound variations are identified as:
(A) Soot and Ghaseet
(B) Khatka and Murki
(C) Alapa and Tana
(D) Gamaka and Meend

Direction : Please read the following source carefully.

In a detailed comparative analysis of Raga classification, a theorist examines the structural variations based on the number of notes utilized in ascending and descending scales. The study categorizes these frameworks into Audava, comprising five notes; Shadava, comprising six notes; and Sampoorna, utilizing all seven

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notes. The researcher observes that the aesthetic identity of a melody is heavily dependent on the principle of Alpatva-Bahutva, which dictates the deliberate minimal or maximal usage of specific pitches. This dynamic frequency of notes shapes the underlying mood. Furthermore, the analysis explores the phenomenon of concealing and revealing the primary Raga structure, identifying the temporary overshadowing of the principal melody as Tirobhava, followed by its triumphant reinstatement through Avirbhav. The foundational anchors of the melody are also scrutinized; the starting note is recognized as Graha, the predominant note serving as the melodic center is termed Ansha, and the concluding resting pitch is classified as Nyasa, occasionally supplemented by an intermediary resting point known as Apanyas. This strict regulation of note presence and structural phrasing defines the precise character of traditional melodic forms.

Based on the above source, attempt the following five questions.

266. A scale that comprises exactly six notes in its structural framework is classified as:
(A) Audava
(B) Shadava
(C) Sampoorna
(D) Apanyas

267. The principle dictating the deliberate minimal or maximal usage of specific pitches is known as:
(A) Avirbhav-Tirobhava
(B) Alpatva-Bahutva
(C) Graha-Nyasa
(D) Audava-Sampoorna

268. What term is used to describe the temporary overshadowing of the principal melody?
(A) Tirobhava
(B) Avirbhav form
(C) Apanyas note
(D) Ansha pitch

269. According to the theorist's analysis, the starting note of the melody is designated as:
(A) Nyasa
(B) Ansha
(C) Graha
(D) Apanyas

270. An intermediary resting point in the melodic structure is officially referred to as:
(A) Nyasa note
(B) Ansha note
(C) Graha note
(D) Apanyas

Direction : Please read the following source carefully.

An ethnomusicological survey investigates the historical evolution of musical genres and ensemble configurations. The text begins by distinguishing ancient musical expressions, classifying the structured vocal compositions initially as Geeta. It further contrasts the rigidly formalized, sacred traditions known as Gandharva and Marga Sangeeta—which were believed to possess spiritual efficacy—with the more accessible, regionally varied forms identified as Gana and Deshi Sangeeta, developed to cater to popular aesthetic tastes. The survey highlights the organizational sophistication of ancient performances through the concept of Kutapa, an early term for an instrumental and vocal ensemble, which eventually evolved into the modern orchestral arrangement termed Vrinda. Central to this historical musical ecosystem is the role of the Vaggeyakara, the master composer who possesses dual expertise in both lyrical formulation and melodic creation. The document emphasizes that the seamless integration of lyrics and melody by the Vaggeyakara was essential for the transition of music from the esoteric realms of Marga Sangeeta to the dynamic, culturally diverse practices of Deshi Sangeeta, ensuring the continuous transmission of classical art forms.

Based on the above source, attempt the following five questions.

271. Ancient structured vocal compositions are classified in the survey primarily as:
(A) Vrinda
(B) Kutapa
(C) Geeta
(D) Gana

272. Which traditions were believed to possess spiritual efficacy and were rigidly formalized?
(A) Gana and Deshi Sangeeta
(B) Gandharva and Marga
(C) Kutapa and Vrinda ensembles

(D) Geeta and Vaggeyakara forms

273. The regionally varied musical forms developed to cater to popular aesthetic tastes are identified as:
(A) Marga Sangeeta
(B) Gandharva Sangeeta
(C) Vrinda Sangeeta
(D) Deshi Sangeeta

274. What does the term Kutapa refer to in the context of ancient performances?
(A) Vocal and instrumental ensemble
(B) Rigidly formalized sacred tradition
(C) Master composer with dual expertise
(D) Ancient structured vocal composition

275. A master composer possessing dual expertise in lyrical formulation and melodic creation is termed a:
(A) Vrinda group
(B) Gandharva song
(C) Vaggeyakara
(D) Kutapa ensemble

Direction : Please read the following source carefully.

A pedagogical manual designed for instrumentalists details the sequential progression of a standard instrumental performance and its inherent compositional elements. Following the initial unmetered exploration, the performer transitions into the Jod, characterized by a distinct rhythmic pulsation without percussion accompaniment. This naturally accelerates into the Jhala, a climax defined by rapid, rhythmic striking of the drone strings. The core of the performance is the Gat, a pre-composed rhythmic framework that acts as the primary canvas for improvisational flights. The manual differentiates between various stylistic schools or playing techniques, collectively referred to as Baj, which dictate the specific articulation of the instrument. The text further establishes that while Western traditions often rely on vertical tonal combinations known as Harmony, this classical system is exclusively rooted in sequential tonal progression, or Melody. To master this melodic progression across the three registers, or Saptak, students are required to rigorously practice Varna, the fundamental patterns of musical movement, and Alankara, the systematic, ornamental exercises that build technical proficiency and structural awareness in instrumental execution.

Based on the above source, attempt the following five questions.

276. Which stage of the performance is characterized by a distinct rhythmic pulsation without percussion accompaniment?
(A) Jod
(B) Jhala
(C) Gat
(D) Baj

277. The pre-composed rhythmic framework serving as the primary canvas for improvisation is called the:
(A) Saptak
(B) Varna
(C) Jod
(D) Gat

278. Stylistic schools or specific playing techniques for instrumental articulation are collectively referred to as:
(A) Alankara
(B) Baj
(C) Harmony
(D) Melody

279. According to the manual, Western traditions rely on vertical tonal combinations known as:
(A) Melody line
(B) Saptak scale
(C) Harmony
(D) Varna pattern

280. Systematic, ornamental exercises meant to build technical proficiency and structural awareness are termed:
(A) Varna patterns
(B) Saptak registers
(C) Jhala climax
(D) Alankara

Direction : Please read the following source carefully.

A rhythmic treatise provides a comprehensive examination of the fundamental metrics governing classical compositions. The overarching cyclical time cycle is introduced as Tala, which is sustained by the continuous, underlying tempo

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identified as laya. To demonstrate rhythmic virtuosity, performers execute various rhythmic variations and syncopations, collectively categorized as different layakari, playing with the subdivisions of the beat. The structural blueprint of any time cycle is measured by its fundamental unit, the Matra. These individual beats are systematically grouped into larger divisions or sections, known as Vibhag, which organize the cycle into manageable segments. To visually and physically manifest this internal structure, the treatise describes the application of an audible clap, termed Tali, and a silent wave of the hand, denoting the empty beat or Khali. The practical execution of the cycle on percussion instruments relies on a specific sequence of standardized drum syllables, which constitutes the Theka. Mastery of these components ensures that the soloist and the percussionist maintain a synchronized understanding of the cyclical framework throughout complex improvisational passages.

Based on the above source, attempt the following five questions.

281. The overarching cyclical time cycle discussed in the treatise is known as:
(A) Tala
(B) Matra
(C) Laya
(D) Vibhag

282. Performers execute rhythmic variations and syncopations through subdivisions of the beat, a practice categorized as:
(A) Theka beat
(B) Layakari
(C) Tali clap
(D) Khali wave

283. What acts as the fundamental unit of measurement for the structural blueprint of any time cycle?
(A) Vibhag
(B) Matra
(C) Laya
(D) Theka

284. The silent wave of the hand denoting the empty beat is called:
(A) Khali
(B) Tali
(C) Vibhag
(D) Matra

285. The specific sequence of standardized drum syllables used for practical execution is known as the:
(A) Tala
(B) Layakari
(C) Theka
(D) Vibhag

Direction : Please read the following source carefully.

An analytical review of a solo percussion recital elaborates on the extensive repertoire of compositional forms utilized by the artist. The performance initiates with a dignified, expansive introductory composition known as Peshkar, followed by a dramatic and forceful opening statement classified as Uthaan. The artist then presents a systematic theme and variation form, strictly adhering to the rules of a Quida, demonstrating precise control over syllable manipulation. The review notes the execution of a Paran, a powerful composition utilizing syllables typically associated with the Pakhawaj tradition. For rapid, continuous tonal expressions resembling a flowing stream, the performer executes a brilliant Rela. Structural tension is frequently resolved using a Tihai, a rhythmic phrase played exactly three times to conclude precisely on the principal beat. The complexity is further heightened by the inclusion of a Chakradar, which is essentially a massive composition played three times over. During lighter, semi-classical segments, the percussionist transitions to playing crisp, rapid rhythmic patterns identified as Laggi and intricate chain-like sequences known as Ladi, showcasing immense versatility.

Based on the above source, attempt the following five questions.

286. Which composition is described as a dignified, expansive introductory piece?
(A) Uthaan piece
(B) Quida piece
(C) Rela piece
(D) Peshkar

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287. The systematic theme and variation form demonstrating precise syllable manipulation is known as:
(A) Paran
(B) Laggi
(C) Quida
(D) Tihai

288. A powerful composition utilizing syllables associated with the Pakhawaj tradition is termed a:
(A) Rela
(B) Paran
(C) Ladi
(D) Uthaan

289. Which rhythmic device involves a phrase played exactly three times to resolve structural tension?
(A) Rela
(B) Chakradar
(C) Laggi
(D) Tihai

290. During lighter segments, crisp, rapid rhythmic patterns played by the percussionist are identified as:
(A) Laggi
(B) Peshkar
(C) Uthaan
(D) Paran

Direction : Please read the following source carefully.

An academic seminar focuses on the intricate mechanics of time cycles and their structural manipulation in classical performance. The speaker discusses the foundational framework of the Sapta Talas, the seven basic rhythmic cycles, which mathematically expand through different beat subdivisions to form the comprehensive system of 35 Talas. The overarching rules and vital elements governing these rhythms are explored through the concept of Taladasa pranas, the ten vital breaths or principles of rhythm. The seminar investigates Yati, the deliberate structural manipulation of rhythm sequencing and tempo patterns. The cyclical nature of the rhythm is defined by a complete revolution or cycle, termed an Avartana. Great emphasis is placed on the most crucial beat, the Sama, which serves as the principal convergence point. The speaker also details irregular beat approaches, broadly classified as Vishama. These irregular alignments are further divided into specific entries: a delayed arrival occurring after the principal beat is labeled Atita, whereas an anticipatory arrival striking before the principal beat is precisely defined as Anagata.

Based on the above source, attempt the following five questions.

291. The mathematically expanded comprehensive system derived from the seven basic rhythmic cycles comprises how many Talas?
(A) 10 Talas
(B) 7 Talas
(C) 35 Talas
(D) 12 Talas

292. The ten vital breaths or principles governing rhythms are known as:
(A) Taladasa pranas
(B) Sapta Talas cycle
(C) Yati rhythmic flow
(D) Avartana cycles

293. A complete revolution or cycle of rhythm is technically termed an:
(A) Atita entry
(B) Anagata entry
(C) Sama beat
(D) Avartana

294. What term describes a delayed rhythmic entry that occurs after the principal beat?
(A) Vishama
(B) Atita
(C) Sama
(D) Anagata

295. An anticipatory arrival striking before the principal beat is precisely defined as:
(A) Atita
(B) Vishama
(C) Anagata
(D) Yati

Direction : Please read the following source carefully.

A manuscript analyzing the structural parameters of South Indian musical theory examines both scale classification and melodic elaboration. The text describes the ingenious mathematical

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formula used to determine the sequential position of scales, known as the Katapayadi scheme. This system efficiently organizes scales into specific groupings by utilizing the Names of 12 Chakras, which systematically map the permutations of the Twelve Swarasthanas, or specific pitch positions. In the realm of performance, the manuscript highlights the critical role of the composer's signature, or Mudra, embedded within the lyrical text. For melodic exposition, artists employ Niraval, the technique of improvising variations on a specific lyrical line, and Sangati, the pre-composed, progressive melodic variations of a musical phrase. The rhythmic framework is supported by the six integral parts of a time cycle, identified as Shadangas. Before introducing metered compositions, performers establish the melodic identity through a free-flowing Alapana, followed by a rhythmic but unmetered articulation known as Tanam. Throughout the performance, emotional modulation is achieved using Kaku, the subtle variations in vocal tone and color.
Based on the above source, attempt the following five questions.

296. The mathematical formula used to determine the sequential position of scales is referred to as the:
(A) Shadangas scheme
(B) Twelve Swarasthanas
(C) Names of 12 Chakras
(D) Katapayadi scheme

297. Which term refers to the composer's signature embedded within the lyrical text?
(A) Mudra
(B) Niraval
(C) Sangati
(D) Kaku

298. The technique of improvising variations on a specific lyrical line is known as:
(A) Sangati
(B) Niraval
(C) Tanam
(D) Alapana

299. The six integral parts of a time cycle that support the rhythmic framework are identified as:
(A) Swarasthanas
(B) Shadangas
(C) Chakras
(D) Kaku

300. Subtle variations in vocal tone and color used to achieve emotional modulation are termed:
(A) Kaku
(B) Mudra
(C) Tanam
(D) Sangati

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ANSWERS

1. (B) A musical sound with a regular frequency
In Indian classical music, the term Nada represents a musical sound that possesses a distinct pitch and a regular frequency of vibration. This foundational concept differentiates organized musical tones from random noise or chaotic sounds. Nada serves as the primary medium through which melody and rhythm are expressed, forming the essential building block of the entire musical system.

2. (A) Anahata Nada is the primary source of sound for instrumental tuning.
Ahata Nada is produced through the physical striking or friction of two objects and forms the basis of all practical music and instrumental tuning. In contrast, Anahata Nada is an un-struck, internal sound that is spiritual in nature and typically experienced by yogis during deep meditation. Therefore, it is never used for external tuning or performance in music.

3. (C) A is true but R is false.
Shrutis are defined as microtonal intervals that are capable of being distinctly heard and differentiated by a trained musical ear. While the human ear can perceive various frequencies, Indian musicology traditionally categorizes twenty-two specific Shrutis within an octave for practical melodic purposes. Claiming that the human ear can distinguish an infinite number of microtones within one octave is mathematically inaccurate.

4. (D) Mishra
Ancient musicology, particularly as described by sage Narada, classifies Shrutis into five distinct categories or Jatis based on their tonal characteristics and emotional impact. These established Jatis include Dipta, which is radiant; Ayata, which is broad; Karuna, representing compassion; Mridu, which is tender; and Madhya, signifying moderate or neutral. The term Mishra is not recognized as one of these traditional categories.

5. (C) 22
The standard Saptak in Indian classical music is mathematically and traditionally divided into twenty-two distinct microtonal intervals known as Shrutis. These Shrutis represent the smallest audible differences in pitch that provide the foundation for the seven primary notes. This classification allows for the precise placement of both natural and altered notes across the various ragas within the musical system.

6. (B) Mridu - Tender
Each of the five Shruti Jatis possesses a specific characteristic nature that defines its emotional quality and musical application. Dipta signifies a brilliant or radiant tone, while Karuna is associated with a compassionate or pathetic sentiment. Mridu specifically refers to a tender and soft quality in the microtone. These classifications help performers understand the appropriate emotional delivery of specific notes.

7. (A) Both Statement I and Statement II are correct.
The Sama Veda is the foundational text for Indian music, utilizing a specific system of seven Vedic Swaras for chanting. These notes differ from the later classical system and are identified by specific names. Krushta, Prathama, and Dwitiya represent the descending order of these ancient notes. Both statements accurately reflect the structural and nomenclature-based reality of the ancient Vedic musical tradition.

8. (A) P-2, Q-3, R-1, S-4
Ancient Vedic music transitioned into the Laukika or worldly music system used in classical traditions. Prathama is equivalent to the modern Madhyama, while Dwitiya corresponds to Gandhara. Tritiya maps directly to Rishabha, and Chaturtha is associated with the foundational note Shadja. Understanding these equivalents is essential for tracing the historical evolution of musical scales and notes from Vedic chants to current forms.

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9. (C) Gandharva Swaras
In the historical context of Gandharva music, which was considered sacred and celestial, the specific notes employed were referred to as Gandharva Swaras. This system was governed by rigid rules and was primarily intended for spiritual attainment and pleasing the deities. These swaras formed the basis of the Jati Gayan system, which preceded the modern concept of the Raga in musicology.

10. (A) Suddha Swara
A note that is positioned at its original, natural, and unaltered pitch within the standard scale is known as a Suddha Swara. In the Hindustani system, there are seven such pure notes. These notes serve as the reference points from which altered or Vikrit versions are derived. Maintaining the purity of these natural intervals is fundamental to the structure of basic scales.

11. (D) Sa and Pa
Within the Hindustani musical framework, the notes Shadja and Panchama are uniquely classified as Achal or immovable swaras. This means they remain fixed at their natural pitch and never undergo any sharp or flat alterations. These two notes provide a stable harmonic foundation for the entire octave, against which other movable notes are compared and precisely tuned.

12. (B) A note displaced from its pure, natural frequency.
A Vikrit Swara is distinguished from a Suddha Swara by being shifted or displaced from its standard natural position. When a note is lowered, it becomes Komal, and when raised, it becomes Teevra. These alterations allow for a total of twelve available notes within an octave, providing the necessary variety for the complex melodic structures found in different ragas.

13. (C) 1 and 2
In the melodic hierarchy of a raga, the Vadi is the most significant and frequently used note, often compared to a king. The Samvadi serves as the second most important note, functioning like a minister. While Anuvadi notes support the melody, Vivadi notes are generally avoided because they create dissonance, unless used sparingly for specific aesthetic enhancement by experts.

14. (D) There is a gap of four or five notes between them.
The relationship between the Vadi and Samvadi swaras is defined by a specific consonant interval, creating a sense of balance within the raga. Traditionally, these two prominent notes are located in different tetrachords and are separated by a distance of approximately four or five musical notes. This spatial arrangement ensures that the raga's melodic identity is evenly distributed across the scale.

15. (A) Vivadi
A Vivadi note is characterized as a dissonant swara that generally clashes with the established structure of a raga. Because it can potentially ruin the melodic beauty, it is often described metaphorically as an enemy note. However, skilled performers may occasionally introduce it in a very subtle or sparing manner to create artistic tension and enhance the overall aesthetic appeal.

16. (B) 7
In the Hindustani classical tradition, the term Saptak refers to a complete set or grouping of the seven primary musical notes. These notes are Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nishada. This fundamental seven-note sequence forms the basis of the musical octave, which can be further divided into twelve semitones or twenty-two microtonal intervals for more detailed melodic exploration.

17. (B) Aroha
The systematic progression of musical notes in an upward or ascending sequence within a specific raga is termed Aroha. This movement defines how a performer travels from a lower pitch toward a higher one. Along with its counterpart, the descending sequence, it establishes the primary melodic framework and provides the essential scale from which the raga's characteristic phrases are derived.

18. (A) 1, 2, and 3
The core melodic identity of a raga is essentially defined by its unique ascending and descending

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scales, known as Aroha and Avaroha, respectively. Additionally, the Pakad provides a specific, concise musical phrase that captures the raga's soul and makes it instantly recognizable. These three components together constitute the fundamental structural identifiers required for the correct presentation and identification of any raga.

19. (C) The specific phrase that identifies the raga.
A Pakad, also known as Vishesa Sanchara, is a signature musical phrase that encapsulates the most characteristic movements and unique essence of a specific raga. It serves as a brief melodic summary that allows a listener to distinguish one raga from another. Performers frequently return to this core phrase to reinforce the raga's identity throughout their improvisation and presentation.

20. (D) Purvanga
A standard Saptak is traditionally divided into two equal parts or tetrachords to simplify melodic analysis. The lower tetrachord, comprising the notes from Shadja up to Madhyama, is known as the Purvanga. This division is significant in musicology as it helps determine the designated time for performing certain ragas and influences the placement of the raga's most prominent note, the Vadi.

21. (C) Purvanga is Sa to Ma (or Pa); Uttaranga is Pa (or Ma) to higher Sa.
Purvanga and Uttaranga represent the two fundamental halves of a musical scale. Specifically, Purvanga encompasses the lower range from Shadja to Madhyama or Panchama. In contrast, Uttaranga covers the upper range from Panchama or Madhyama up to the higher Shadja. This structural distinction is vital for categorizing ragas based on whether their melodic focus lies primarily in the lower or upper register.

22. (B) Audava-Shadava has six notes ascending and five descending.
Raga Jatis are determined by the count of notes present in the ascending and descending scales. An Audava raga uses five notes, while a Shadava raga uses six. Therefore, an Audava-Shadava raga must have five notes in the ascent and six in the descent. The statement claiming it has six notes in the ascent and five in the descent is factually incorrect.

23. (A) 2, 4, 3, 5, 1
Arranging raga Jatis by note count requires summing the notes in both scales. Audava-Audava has ten notes total, while Audava-Shadava has eleven. Shadava-Shadava follows with twelve, and Shadava-Sampoorna contains thirteen. Finally, Sampoorna-Sampoorna reaches the maximum of fourteen notes. This logical sequence reflects the gradual increase in melodic complexity as more notes are added to the ascending and descending structures.

24. (A) The melodic act of singing musical notes.
In ancient Indian musicology, the term Varna specifically refers to the act of singing or the melodic movement of notes. It describes the various ways in which swaras can be rendered to create melody. There are four primary types of Varnas: Sthayi, Arohi, Avarohi, and Sanchari. These provide the fundamental logic behind melodic progression and the development of musical ornaments.

25. (C) Vakri
Musicological treatises identify exactly four standard types of Varnas that govern melodic movement. Sthayi represents a steady note, Arohi indicates an upward movement, Avarohi signifies a downward progression, and Sanchari is a mixture of all movements. While Vakri refers to a zig-zag movement within a raga's scale, it is not classified as one of the four foundational Varna types.

26. (A) Decorate music using specific note sequences.
An Alankara is a structured sequence of notes designed to provide aesthetic ornamentation and melodic decoration to a performance. Often referred to as Paltas in practical training, these patterns follow a systematic logic in their progression. Practicing various Alankaras helps musicians develop technical precision, vocal flexibility, and a deep understanding of note relationships across different octaves within a raga.

27. (D) Alapa
The slow, unmetered, and rhythmic-free introduction at the beginning of a raga

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performance is known as Alapa. Its primary purpose is to gradually reveal the raga's personality, establish its mood, and explore each note with great detail. By performing Alapa, the musician creates a meditative atmosphere and provides the listener with a clear understanding of the raga's unique melodic structure.

28. (A) Both A and R are true and R is the correct explanation of A.
Tana and Alapa serve different functions in the development of a raga. While Alapa focuses on slow, meditative exploration, Tana is performed at a significantly faster tempo. It involves complex and rapid combinations of notes that demonstrate the artist's technical brilliance and virtuosity. The use of speed in Tana provides a dynamic contrast to the initial slow expansion of the melody.

29. (C) A graceful melodic oscillation between notes.
Gamaka is a vital element of Indian music that involves a graceful oscillation or vibrato of a note. It is not just a simple ornament but is often intrinsic to the identity of specific swaras within a raga. By moving delicately between adjacent pitches, Gamaka adds depth, emotion, and character to the melody, making the music feel alive and expressive rather than static.

30. (D) The sparing or minimal use of a particular note
Alpatva refers to the practice of using a specific note very sparingly or minimally within a raga. This can be achieved either by skipping the note entirely during certain phrases or by touching it so briefly that it does not dominate the melody. This technique is essential for maintaining the correct melodic balance and preserving the unique character of the raga.

31. (A) Alanghana and Abhyasa
Bahutva signifies the frequent or abundant use of a specific note to highlight its importance in a raga. This is achieved through two main methods: Alanghana, which means never skipping the note, and Abhyasa, which refers to repeating the note often. By applying these techniques, a musician reinforces the Vadi or other significant swaras, ensuring they remain prominent throughout the performance.

32. (B) Graha
In the ancient musical systems of Prabandha and Jati Gayan, the starting note of a composition was known as the Graha swara. It served as the initial point from which the melody began its journey. While modern musicology focuses more on the Vadi and Samvadi, understanding the Graha is essential for interpreting historical texts and the early evolution of structured musical pieces.

33. (B) P-2, Q-4, R-1, S-3
Ancient musicology utilizes several terms to describe the functional roles of notes. Graha is the starting note, while Ansha is the most prominent note, similar to the modern Vadi. Nyasa refers to the note upon which the composition ends or rests. Finally, Apanyas serves as an intermediate resting note. These terms collectively defined the structural framework of ancient melodies and compositions.

34. (A) Tirobhava
Tirobhava is a sophisticated musical technique where a performer intentionally hides or veils the primary raga. This is done by skillfully introducing melodic phrases from a different but related raga. This practice creates a sense of mystery and anticipation for the listener. Eventually, the musician resolves this deviation by returning clearly to the original raga, demonstrating their deep knowledge and mastery.

35. (C) Restoring the original raga after a deviation.
Avirbhav is the counterpart to Tirobhava and refers to the clear re-establishment or reappearance of the original raga. After a period of intentionally using phrases that might obscure the raga's identity, the musician returns to the core signature phrases. This process clarifies the raga for the audience and reinforces its dominant mood, ensuring the melodic integrity of the performance is maintained.

36. (D) Geeta refers to song, while Gana implies a style of singing.
In classical terminology, Geeta and Gana represent two related but distinct aspects of vocal music. Geeta refers to the actual song or the composed musical piece containing melody and lyrics. Gana, on the other hand, implies the act or style of singing and the practical execution of music. Understanding this distinction helps in

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analyzing how composed structures are brought to life through performance.

37. (C) Brihaddeshi
The treatise Brihaddeshi, authored by Matanga Muni, is historically significant for establishing the formal distinction between Marga and Deshi Sangeeta. Marga Sangeeta refers to the ancient, celestial music governed by strict rules for spiritual purposes. Deshi Sangeeta refers to regional music that evolved to please the common people. This text was the first to systematically categorize music based on these regional variations.

38. (B) 1, 2, and 4
Marga Sangeeta is traditionally viewed as a divine and immutable form of music created for spiritual liberation rather than popular entertainment. Conversely, Deshi Sangeeta is a dynamic and regional form that varies according to local tastes and traditions. Its primary goal is to provide aesthetic pleasure and emotional resonance for ordinary people, making it more accessible and flexible than the rigid Marga system.

39. (D) An ensemble of vocalists, musicians, and actors.
In ancient Indian dramaturgy and musicology, Kutapa refers to the organized ensemble of performers present on stage. This group typically included vocalists, instrumentalists, and sometimes actors or dancers who worked together to provide the musical background for a play or performance. The Kutapa was strategically positioned on the stage and was essential for creating the required atmosphere during a theatrical presentation.

40. (A) A choir or instrumental ensemble
The term Vrinda in musical terminology refers to a group of musicians performing together, translating effectively to a choir or an instrumental ensemble. This concept implies a collective musical effort where multiple voices or instruments are synchronized to present a composition. Depending on its size and composition, a Vrinda can be categorized into different types, reflecting the diversity of ensemble music.

41. (C) A composer of both the melodic and lyrical content.
A Vaggeyakara is a highly respected artist in Indian music because they possess the rare skill of composing both the Dhatu and the Matu. This means they create both the melodic structure and the poetic lyrics of a song. Such individuals are considered complete musicians, as they ensure a perfect harmony between the musical expression and the literary meaning of their creations.

42. (A) Thata
In the comparative study of Indian music systems, the Hindustani concept of Thata is functionally equivalent to the Carnatic concept of Mela. Both terms refer to a parent scale or a theoretical framework from which various ragas are derived. While the two systems use different methods of classification and nomenclature, they both serve the primary purpose of organizing scales based on note positions.

43. (D) 1, 2, and 5
A Thata is a theoretical scale that must contain exactly seven notes arranged in sequential order. Unlike a raga, a Thata is not intended for performance or entertainment and therefore does not need to possess Ranjaktva or aesthetic appeal. It also does not require distinct ascending and descending movements. It serves purely as a mathematical and organizational tool for classifying the various ragas.

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44. (B) A raga must have the aesthetic power to please.
The defining characteristic of a raga, which distinguishes it from a mere Thata or scale, is its inherent aesthetic power to please the listener, known as Ranjaktva. While a Thata is a static group of notes, a raga is a living melodic entity governed by specific rules of emphasis and movement. A raga must evoke a particular mood and provide emotional resonance through performance.

45. (C) Upanga Raga
An Upanga Raga is a type of Janya raga in the Carnatic system that strictly adheres to the notes of its parent Melakarta scale. It does not incorporate any foreign or accidental notes that lie outside that scale's structure. By remaining loyal to the parent Mela's swaras, an Upanga

Raga preserves a pure and consistent tonal identity throughout its melodic development and presentation.

46. (D) They use exclusively the notes of their parent Mela.
Bhashanga Ragas are unique because they incorporate one or more foreign notes, known as Anya swaras, that are not present in their parent Melakarta scale. These accidental notes are added skillfully to enhance the raga's melodic beauty and emotional depth. The statement claiming they use exclusively the notes of their parent Mela is incorrect, as that description applies specifically to Upanga Ragas.

47. (A) Meend
Meend is a fundamental melodic technique in Indian music that involves a smooth, continuous glide from one note to another. Instead of jumping between pitches, the musician maintains a constant sound, allowing the notes to blend seamlessly. This technique is highly expressive and mimics the natural flow of the human voice, adding a soulful and fluid quality to both vocal and instrumental performances.

48. (A) 3, 4, 2, 1
A traditional Hindustani instrumental performance follows a logical progression of tempo and structure. It begins with the unmetered Alap, followed by the rhythmic pulse of the Jod. The performance then moves into the Gat, which is a pre-composed piece set to a specific Tala cycle. Finally, it concludes with the high-energy Jhala, characterized by rapid rhythmic striking of the drone strings.

49. (B) A group of notes sung rapidly as an ornament.
Khatka is a dynamic musical ornament that involves the rapid execution of a small cluster of notes around a central swara. This technique adds a sharp, percussive quality to a melodic phrase and is used to create excitement and variety. It requires significant technical agility and is commonly employed in both vocal and instrumental classical music to embellish specific melodic points.

50. (A) Thumri and Khayal
Murki is a delicate and subtle ornamentation that consists of a swift, short cluster of notes, usually involving three notes in quick succession. This technique is a hallmark of semi-classical styles like Thumri and is also frequently used in Khayal singing to add intricate beauty. It requires a high level of vocal control to execute the notes clearly and gracefully at a fast speed.

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51. (C) Soot
In instrumental music, specifically on string instruments, the technique of sliding a finger along a single string to move from one pitch to another is called Soot. This produces a continuous, connected sound similar to the vocal Meend. It allows the instrumentalist to achieve a singing quality on the instrument, bridging the gap between distinct notes and creating a smooth melodic flow.

52. (D) A fixed, rhythm-bound composition
A Gat is a central component of Hindustani instrumental music, representing a fixed composition that is set to a specific rhythmic cycle or Tala. Unlike the free-flowing Alap, the Gat provides a structured framework where the melody and rhythm interact closely. Accompanied by a percussion instrument like the Tabla, the Gat serves as the basis for further improvisation and rhythmic variations.

53. (A) Both A and R are true and R is the correct explanation of A.
Jod is the second phase of a traditional instrumental introduction, following the Alap. While it remains unmetered and is performed without the accompaniment of the Tabla, it introduces a clear, steady rhythmic pulse. This rhythmic element distinguishes it from the slow, free-form Alap. The absence of a fixed Tala cycle allows the musician to maintain improvisational freedom while exploring rhythmic patterns.

54. (B) Jhala
Jhala is the high-energy concluding section of an instrumental performance. It is characterized by the rapid and rhythmic striking of the Chikari or drone strings in alternation with the main melodic notes. This creates a dense, shimmering texture of sound and a sense of mounting excitement. Jhala demonstrates the performer's rhythmic precision and technical speed, bringing the raga presentation to a dramatic climax.

55. (D) Meend
Ghaseet is a specialized technique used on string instruments that involves a fast, percussive slide from one note to another. Conceptually, it is most similar to the vocal Meend, as both techniques aim to connect different pitches with a continuous, unbroken sound. While Meend is often slow and graceful, Ghaseet is typically executed with more speed and force, yet it serves the same melodic purpose.

56. (A) The stylistic school or method of performance.
In the context of instrumental music, Baj refers to the specific stylistic school, method, or technique of playing an instrument. Different Bajs, such as the Masitkhani or Razakhani Baj, have distinct characteristics regarding tempo, rhythmic patterns, and melodic phrasing. A musician's Baj reflects their lineage and the specific gharana they belong to, shaping their overall approach to instrumental presentation and improvisation.

57. (C) Melody is horizontal sequence; Harmony is vertical chords.
The primary distinction between melody and harmony lies in their structural orientation. Melody is a horizontal progression of single notes over time, which is the cornerstone of Indian classical music. Harmony, dominant in Western music, involves the vertical stacking of multiple notes to form chords played simultaneously. Understanding this difference is fundamental to recognizing why Indian music focuses on intricate melodic development and microtonal variations.

58. (A) P-4, Q-1, R-3, S-2
The study of rhythm involves several interrelated concepts. Tala is the overall structural cycle of musical time. Laya refers to the uniform speed or tempo at which the music progresses. Layakari represents the creative rhythmic variations and play within that tempo. Finally, Matra is the fundamental unit or beat used to measure time. Together, these elements form the complex rhythmic framework of Indian music.

59. (D) Drut
Laya, or tempo, is categorized into three primary speeds to suit different parts of a performance. Vilambit refers to a slow tempo, while Madhya signifies a medium speed. Drut is the term used for a fast tempo, often employed in the latter half of a performance to create energy and demonstrate virtuosity. Ati Vilambit and Ati Drut represent the extreme ends of these tempos.

60. (B) Layakari
Layakari refers to the systematic manipulation of rhythm by playing a composition at different speeds relative to the basic tempo. Dugun involves playing two notes per beat, Tigun involves three, and Chaugun involves four. These variations allow the performer to exhibit rhythmic complexity and mathematical precision while staying within the boundaries of the Tala cycle. It is a key skill for both vocalists and instrumentalists.

61. (C) Keherwa has 10 matras.
Each Hindustani Tala has a specific number of beats or matras that define its structure. Teental consists of sixteen matras, Dadra has six, and Roopak has seven. The statement claiming Keherwa has ten matras is incorrect, as Keherwa is traditionally an eight-beat cycle. Accuracy in matra count is essential for maintaining the correct rhythmic framework during accompaniment and solo performances.

62. (D) 7
The Carnatic musical system recognizes a foundational group of seven principal Talas, known as the Sapta Talas. These include Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka Talas. Each of these Talas has a unique arrangement of rhythmic components or Angas. These seven Talas form the basis of the entire South Indian rhythmic structure, which can be further expanded into a larger system of thirty-five Talas.

63. (A) 1, 2, and 4
The expansion of the seven primary Talas into thirty-five is achieved by varying the Jati of the Laghu component. There are five Jatis: Tisra, Chatusra, Khanda, Misra, and Sankeerna, each representing a different beat count for the Laghu. While the Laghu changes, the Anudrutam remains a single beat and the Drutam remains two beats across all Jatis. This systematic variation provides a diverse range of rhythmic cycles.

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64. (B) The fractional units of time/duration
In the Taladasa Pranas, or the ten vital elements of Tala, Kala refers to the various fractional units or subdivisions of time. It deals with how time is measured and distributed within the rhythmic cycle. Understanding Kala is essential for grasping the microscopic details of rhythm and how different durations are combined to create complex patterns, ensuring that the performer maintains perfect synchronization with the underlying pulse.

65. (B) The rhythmic design or pattern of phrases
Yati is one of the ten vital elements of Tala and refers to the overall rhythmic design, shape, or flow of musical phrases. It describes how the duration of phrases changes or remains constant throughout a piece. By utilizing different Yatis, a composer can create visual-like patterns in the rhythm, such as structures that expand, contract, or remain uniform, adding a sophisticated layer of design to the music.

66. (A) Phrases that gradually decrease in length
Gopuccha Yati is a specific rhythmic design inspired by the shape of a cow's tail, which is broad at the top and tapers toward the end. In music, this translates to a sequence of phrases that gradually decrease in length or duration. This structural pattern creates a sense of condensation and focus, often leading toward a definitive conclusion or a specific point of resolution within the Tala.

67. (C) Theka
The Theka is the foundational rhythmic pattern of a Tala, expressed through a specific set of syllables or bols played on the Tabla. It provides the audible identity of the Tala, allowing both the performer and the listener to track the progress of the time cycle. The Theka serves as the steady ground over which melodic improvisations and complex rhythmic variations are executed during a performance.

68. (D) 2, 3, and 4
The structural framework of a Hindustani Tala is visually indicated through hand gestures that mark its internal divisions. Vibhags are the segments into which the cycle is divided. Tali represents the stressed divisions marked by a clap, while Khali indicates the unstressed or 'empty' divisions marked by a wave of the hand. These physical signals are essential for keeping track of the beat within the overall Avartana.

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69. (C) A division or measure within the time cycle
A Vibhag is a structural division or measure within a Tala cycle, similar to a bar in Western music. Each Tala is divided into a specific number of Vibhags, each containing a predetermined number of matras. These divisions help organize the rhythm and indicate where the stressed and unstressed beats occur. Clear identification of Vibhags is crucial for performers to maintain the correct internal logic of the Tala.

70. (B) Sama
In the notation system of Hindustani music, the symbol 'X' is used to denote the Sama. The Sama is the first and most significant beat of the Tala cycle, representing the point of maximum emphasis and the resolution of both melodic and rhythmic phrases. It marks the beginning and end of each Avartana. Identifying the Sama is essential for maintaining synchronization between the main artist and the accompanist.

71. (D) 0
In the Bhatkhande notation system, the symbol '0' is used to represent the Khali. The Khali is an unstressed beat within the Tala cycle, traditionally indicated by a silent wave of the hand rather than a clap. It serves as a vital structural marker, often occurring approximately midway through the cycle, providing a rhythmic contrast to the clapped sections and helping the performer navigate the Tala.

72. (A) A theme-based systematic improvisation with rules.
A Quida is a foundational percussion composition that serves as a theme for systematic improvisation. It is governed by strict grammatical rules and must be expanded through Paltas, which are variations that maintain the original theme's logic. A Quida is essential for developing a drummer's technique and understanding of rhythmic structures, as it requires a balance between adherence to a central phrase and creative expansion.

73. (A) 4, 3, 2, 1
A traditional Tabla solo performance follows a specific chronological order of compositions to build complexity. It typically begins with the Uthaan, followed by the expansive and slow Peshkar. The performer then moves into the structured theme and variations of the Quida. The solo often reaches its peak with the Rela, which features rapid, rolling syllables, demonstrating the performer's speed, clarity, and overall technical mastery.

74. (A) Peshkar
The Peshkar is the introductory composition in a Tabla solo, particularly prominent in the Delhi and Farrukhabad traditions. It is performed in a slow or Vilambit tempo and is used to gradually introduce the rhythmic theme and establish the performer's touch and clarity. Through the Peshkar, the artist explores various rhythmic permutations and combinations, setting the stage for the more rapid and complex pieces that follow.

75. (D) Pakhawaj
A Paran is a powerful and structured rhythmic composition that is primarily associated with the Pakhawaj, the traditional barrel-drum. Characterized by forceful, open syllables, Parans are often integrated into Kathak dance and instrumental performances. While sometimes adapted for the Tabla, they retain their distinct Pakhawaj character. These compositions often possess a majestic quality and are used to demonstrate strength and rhythmic authority during a performance.

76. (B) Rela features swift, rolling, continuous phrases.
While both Quida and Rela involve structured variations, they differ significantly in their execution and character. A Rela is defined by its extremely fast, rolling, and continuous phrases that create a train-like or flowing sound. It focuses on the rapid repetition of small syllable clusters to achieve high speed and clarity. In contrast, a Quida is generally more thematic and expanded through elaborate, logically structured Paltas.

77. (C) Tihai
A Tihai is a rhythmic device consisting of a specific phrase that is repeated exactly three times consecutively. The structure is mathematically calculated so that the final beat of the third repetition lands precisely on the Sama, which is the first beat of the Tala cycle. Tihais are used in both vocal and instrumental music to provide a sense of resolution, closure, and rhythmic excitement.

78. (A) Both A and R are true and R is the correct explanation of A.
A Chakradar is a complex rhythmic structure created by taking a standard Tihai and repeating the entire three-part sequence three more times. This results in a much larger composition that spans multiple cycles of the Tala. By repeating the Tihai in its entirety, the performer adds a layer of mathematical depth and complexity, eventually resolving the entire structure on the primary Sama beat.

79. (A) Thumri and Dadra
Laggi and Ladi are light, fast-paced rhythmic variations that are characteristic of the Tabla's accompaniment in semi-classical genres. These techniques involve the rapid and playful execution of bols to match the romantic or emotional mood of Thumri and Dadra compositions. They provide a lively rhythmic backdrop and are typically played toward the end of a performance, allowing the drummer to exhibit technical agility and flair.

80. (B) Traditional, celestial talas with fixed rules.
In ancient treatises, Marga Talas represent a set of traditional rhythmic cycles believed to be of celestial origin. They were governed by fixed, immutable rules and were primarily used in sacred Gandharva music. These Talas were considered essential for achieving spiritual merit and were distinct from the more flexible, regional Deshi Talas. Understanding Marga Talas is fundamental for studying the historical and philosophical foundations of Indian rhythm.

81. (B) 5
Ancient musical texts, such as the Natya Shastra, document exactly five principal Marga Talas. These five cycles—Chaccatputa, Caccaputa, Satpitaputraka, Sampakvestaka, and Udghatta—were the foundational rhythmic structures used in early Indian music and drama. While the system later expanded significantly with the development of Deshi Talas, these five Marga

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Talas remain the historical starting point for the systematic study of Indian rhythmic theory and practice.

82. (A) Avartana
An Avartana is a term that refers to one complete rotation or cycle of a specific Tala. It begins on the first beat, known as the Sama, traverses through all the matras and internal divisions of the Tala, and ends just before returning to the next Sama. The Avartana provides the rhythmic boundary within which all melodic and rhythmic variations must be structured and eventually resolved.

83. (C) P-2, Q-3, R-1, S-4
The concept of Graha in Tala describes the relationship between the starting point of a composition and the Sama beat. Sama Graha means starting exactly on the first beat. Vishama Graha indicates starting off-beat. Atita Graha refers to a composition that concludes its main phrase after the Sama has passed, while Anagata Graha refers to a phrase that concludes just before the Sama beat is reached.

84. (D) Atita Graha
Atita Graha occurs when a musical or rhythmic phrase is designed to resolve or finish its primary stress point just after the Sama beat has passed. This technique creates a momentary delay in resolution, adding a layer of rhythmic tension and artistic complexity to the performance. It demonstrates the performer's precise control over time and their ability to manipulate the listener's expectation of the beat.

85. (C) Anagata Graha
Anagata Graha is a rhythmic technique where the climax or resolution of a musical phrase occurs just before the Sama beat is actually reached. By landing the significant note or stroke slightly early, the performer creates a sense of anticipation and forward momentum. This intentional off-beat resolution is used to add sophistication and variety to the rhythmic interaction between the melody and the underlying Tala cycle.

86. (B) 15
The influential musical treatise Sangeet Ratnakar, authored by Sharangadeva, provides a detailed classification of fifteen distinct types of Gamakas, known as the Panchdasa Gamakas. These include various techniques of note oscillation, slides, and ornaments that add emotional depth to a performance. This classification remains a central reference in Hindustani musicology, emphasizing the importance of nuanced note delivery in establishing the unique character of different ragas.

87. (D) Carnatic music tradition
The concept of Dasvidha Gamakas, or the ten types of ornaments, is a fundamental pillar of the Carnatic music tradition. These Gamakas are considered essential to the identity of the notes and are not merely optional decorations. They define how each swara is rendered in a specific raga, providing the characteristic South Indian musical flavor. Mastery of these ten Gamakas is required for any serious practitioner of Carnatic music.

88. (A) 1, 2, and 3
The Dasvidha Gamakas in Carnatic music include specific techniques such as Kampita, which is a wide oscillation, and Sphurita, which involves a stressed repetition of notes. Nokku is another essential ornament characterized by a delicate touch from an adjacent note. While Ahata is a general term for struck sound, it is not listed as one of the ten primary Gamakas that form the structural basis of South Indian melodic ornamentation.

89. (C) The name and number of a Melakarta Raga.
The Katapayadi scheme is an ancient alphanumeric system used in Carnatic music to determine the numerical position of a Melakarta raga within the seventy-two Mela system. By applying specific numerical values to the first two letters of a raga's name, musicians can mathematically derive its unique index number. This system provides a structured and logical way to organize and retrieve the various parent scales in South Indian music.

90. (A) Its numerical position in the 72 Melakarta system
In the South Indian musical tradition, the first two syllables of a Melakarta raga's name are chosen specifically to encode its position in the seventy-two scale system. By using the Katapayadi formula, these letters are converted into numbers, which are then reversed to find the raga's index.

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This clever nomenclature allows musicians to instantly identify the swara structure of a parent scale based solely on its name.

91. (D) 12
The comprehensive seventy-two Melakarta system is systematically divided into twelve groups, each known as a Chakra. This organization is based on the specific combinations of the notes Rishabha and Gandhara used in the scales. The twelve Chakras provide a logical framework for classifying the parent ragas, with each Chakra representing a distinct melodic region within the overall system of South Indian classical music scales.

92. (B) 6
Within the seventy-two Melakarta system, each of the twelve Chakras contains exactly six ragas. The ragas within a single Chakra share the same versions of Shadja, Rishabha, Gandhara, and Madhyama, while varying only in their combinations of Dhaivata and Nishada. This precise mathematical division ensures that all seventy-two possible combinations of the seven notes are represented in a structured and easily identifiable manner.

93. (C) 1, 2, 3, and 4
The twelve Chakras are organized into two halves: the first six Chakras utilize Suddha Madhyama, while the remaining six use Prati Madhyama. Each Chakra is traditionally named after an object or concept associated with its number, such as Indu for one and Netra for two. Crucially, all seventy-two Melakarta ragas are required to contain the note Panchama, as they must be Sampoorna or complete seven-note scales.

94. (D) 12
The standard South Indian musical system recognizes twelve primary Swarasthanas, or note positions, within a single octave. These twelve positions correspond to the semitones used to construct the various ragas. While the Carnatic system uses sixteen different names to describe these positions to account for theoretical nuances, they physically map onto the same twelve distinct pitches found in the Hindustani system and Western chromatic scales.

95. (A) Melodic variation on lyrics within a Tala.
Niraval is a sophisticated form of melodic improvisation in Carnatic music where the artist takes a specific line of lyrics from a composition and creates various melodic variations. While the lyrics and the rhythmic placement within the Tala remain constant, the performer explores different melodic phrases and registers. This technique requires deep knowledge of the raga and the ability to maintain the composition's emotional and structural integrity.

96. (B) Pre-composed melodic variations on a phrase.
In the context of Carnatic compositions, particularly Kritis, a Sangati is a pre-composed melodic variation on a specific phrase or line. These variations are structured to gradually increase in complexity and melodic range, helping to bring out the different shades of the raga. Unlike Niraval, which is improvised during a concert, Sangatis are typically fixed parts of the composition as intended by the original composer.

97. (B) The signature or pen-name of the composer embedded in the lyrics
A Mudra in a musical composition refers to the unique signature or pen-name that a composer embeds within the lyrics of their work. It serves to identify the creator of the piece and often reflects their personal deity, patron, or philosophical outlook. For example, Tyagaraja used his own name, while Muthuswami Dikshitar used 'Guruguha'. Recognizing the Mudra is essential for accurately attributing compositions to specific great masters.

98. (A) 1, 2, 3, 4
The Shadanga system defines the six components used to build rhythmic cycles in Carnatic music. When arranged by increasing duration, Anudrutam consists of one beat, followed by Drutam with two beats. The Laghu's duration varies by Jati, but in the standard Chatusra Jati, it contains four beats. Finally, the Guru represents a longer duration of eight beats. This hierarchy provides the basic building blocks for complex rhythmic structures.

99. (C) Drutam
In the Carnatic Tala system, the Drutam is a Shadanga that has a fixed and unchangeable

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duration of exactly two Aksharas or beats. It is visually represented by a circle and is reckoned by a clap followed by a wave of the hand. Unlike the Laghu, whose duration changes based on its Jati, the Drutam provides a stable and consistent rhythmic pulse across all the different Talas in which it appears.

100. (D) Alap
Alapana is the Carnatic equivalent of the Hindustani Alap. It is a free-form, unmetered melodic improvisation performed at the beginning of a raga presentation. Its purpose is to explore the raga's characteristics, establish its mood, and showcase the artist's creativity without the constraints of a rhythmic cycle. Both Alapana and Alap serve as the foundational melodic exploration that precedes the rhythm-bound sections of a performance.

101. (C) Rhythmic pulsation without a rigid Tala cycle.
Tanam is a unique form of improvisation in Carnatic music that is characterized by a strong, steady rhythmic pulsation. While it does not follow a rigid Tala cycle or involve percussion accompaniment, it creates a sense of drive and momentum. Performers often use specific syllables like "Ananta" during Tanam. It is typically performed after the Alapana and before the main composition, bridging the gap between free-form and meter-bound sections.

102. (B) The modulation of voice to express different shades of emotion or meaning
Kaku is a classical concept that refers to the intentional modulation of the voice or tone to express various emotional shades, sentiments, or subtle meanings. It is a sophisticated expressive technique that goes beyond mere pitch and rhythm, focusing on how a sound is delivered. By utilizing Kaku, a performer can convey feelings such as joy, grief, or sarcasm, significantly enhancing the communicative power and aesthetic depth of the music.

103. (A) Both A and R are true and R is the correct explanation of A.
The Akarmatrik notation system was developed in Bengal during the late nineteenth century, primarily by Jyotirindranath Tagore and later popularized by Rabindranath Tagore. Its main purpose was to provide a standardized and accurate way to document the melodies of Rabindra Sangeet. By using symbols derived from the Bengali alphabet, it allowed for the precise preservation of Tagore's unique musical style, ensuring its consistency across generations of performers.

104. (A) A dash (-)
In the Akarmatrik notation system, a horizontal dash is used as a specific symbol to denote a rest or a pause equivalent to one matra. This symbol is essential for accurately documenting the rhythmic structure of a song, as it indicates periods of silence between notes. Proper use of the dash ensures that the performer maintains the correct timing and phrasing as intended by the composer in the original piece.

105. (C) A dot below the note
In the Bhatkhande notation system, which is widely used in Hindustani music, the octave in which a note is played is indicated by specific markings. A swara belonging to the Mandra Saptak, or the lower octave, is always denoted by placing a dot directly underneath the note. This visual cue allows musicians to immediately recognize the required register and perform the melody with the correct tonal placement and pitch.

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106. (A) They are to be sung in one beat (Matra)
In Bhatkhande notation, a horizontal curved or straight line placed underneath multiple swaras indicates that those notes are tied together and should be executed within the duration of a single matra. This grouping is essential for representing faster tempos and rhythmic variations, such as Dugun or Chaugun. It guides the performer on how to distribute the notes across the time cycle, ensuring that the overall rhythmic structure remains accurate.

107. (D) Singing phrases of a related raga to create suspense.
Tirobhava is an advanced musical technique where the artist intentionally creates ambiguity by introducing melodic phrases from a different, usually related, raga. This serves to temporarily hide the identity of the principal raga and create a sense of suspense or intellectual play. By skillfully navigating between the main raga and the foreign phrases, the musician demonstrates

their mastery of melodic nuances and their ability to engage the listener's deep musical understanding.

108. (B) P-2, Q-1, R-4, S-3
The Bhatkhande notation system uses several symbols to indicate musical nuances. A dot above a swara denotes the Taar Saptak, while a dot below denotes the Mandra Saptak. A horizontal line underneath notes indicates they are tied and should be sung in one beat. An oblique line or curve between two swaras represents a Meend, signifying a smooth and continuous glide from the first note to the second.

109. (C) It is lowered by a semitone from its natural position.
When a swara is classified as Komal, it means the note's pitch is lowered by exactly one semitone from its original Suddha or natural position. In the Hindustani system, the notes Rishabha, Gandhara, Dhaivata, and Nishada can all become Komal. This alteration changes the melodic interval between notes, providing the unique tonal colors required to form the diverse scales of different ragas and evoke specific emotional moods in the music.

110. (D) Madhyama (Ma)
In Hindustani classical music, Madhyama is the only note that can be classified as Teevra, meaning its pitch is raised by a semitone from its natural position. While four other notes can be lowered to become Komal, Madhyama stands alone in its ability to be sharpened. This unique characteristic makes Teevra Ma a crucial note for distinguishing various Thatas and ragas, such as Kalyan and its many derivatives, from other melodic groups.

111. (A) Natya Shastra
The Natya Shastra, authored by Bharata Muni, is the earliest and most authoritative text to detail the concept of twenty-two Shrutis. Bharata conducted the famous Chala Veena and Achala Veena experiment to demonstrate how these microtonal intervals are distributed within an octave. By systematically tuning two instruments and observing the pitch differences, he established the mathematical and practical foundation for the Shruti system that continues to be fundamental to Indian musicology today.

112. (B) 9 or 13 Shrutis
Consonancy, or Samvad, between the Vadi and Samvadi notes is a key structural requirement in any raga. This relationship is defined by a specific interval measured in Shrutis. Traditionally, for two notes to be in Samvad, they must be separated by either nine Shrutis, representing the Shadja-Madhyama interval, or thirteen Shrutis, representing the Shadja-Panchama interval. This consonant gap ensures a balanced and pleasing melodic interaction between the raga's most prominent notes.

113. (B) 1, 2, and 4
An Alankar is a systematic sequence of notes, often referred to as a Palta in practical music training. These patterns are essential for developing a musician's command over the swaras across different octaves and increasing their vocal or instrumental flexibility. While they are highly decorative, they are not used for tuning instruments. Instead, they serve as the primary exercises for building technical proficiency and understanding the intricate logical relationships between different musical notes.

114. (A) Khayal
In Hindustani music, Tana is a specialized melodic technique predominantly utilized within the Khayal style of singing. It involves the rapid execution of note sequences, often at a very fast tempo, to expand the raga and demonstrate the performer's virtuosity. Tana provides a dynamic contrast to the slower, more meditative sections of the performance and is essential for showcasing the technical range and rhythmic control of the vocalist during a Khayal presentation.

115. (C) A straight, sequential ascent or descent of notes
A Suddha Tana is a type of rapid melodic movement characterized by a straight and sequential progression of notes in either ascending or descending order. Unlike more complex or 'Vakra' tanas that use zig-zag patterns, the Suddha Tana follows the natural order of the raga's scale. This clarity and directness make it an essential tool for establishing the raga's basic melodic framework while simultaneously demonstrating the performer's speed and precision.

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116. (D) They are just optional decorations.
In the Carnatic tradition, Gamakas are intrinsic to a swara's identity and are far from being merely optional decorations. They define the unique character of each raga, and many ragas would be unrecognizable without their specific, mandated ornaments. Techniques like Kampita, an oscillation, are essential for the correct rendering of notes. Therefore, describing Gamakas as optional is an incorrect statement that fails to recognize their fundamental role in South Indian musical structure.

117. (C) Derives all its notes exclusively from its parent Melakarta
An Upanga raga is a specific type of Janya raga in the South Indian system that is strictly derived from its parent Melakarta scale. It possesses the unique characteristic of using only the notes that are present in that parent scale, without ever incorporating any foreign or Anya swaras. This strict adherence ensures that the Upanga raga maintains a direct and pure tonal relationship with its Mela, preserving its fundamental melodic identity.

118. (B) 2, 3, 4, and 5
The taxonomy of ragas involves several key classifications. Bhashanga ragas incorporate foreign notes, while Upanga ragas strictly follow their parent scale. Janya ragas are derived from the foundational seventy-two Melakarta scales. Furthermore, every Melakarta raga is required to be Sampoorna, containing all seven notes in both its ascending and descending scales. While Bhairavi may use many notes in practice, the other four statements collectively provide an accurate definition of the raga classification system.

119. (D) The musical ensemble seated on the stage
In the context of ancient Indian dramaturgy as described in the Natya Shastra, Kutapa specifically refers to the musical ensemble or orchestra that performed on stage during a play. This ensemble was composed of various vocalists and instrumentalists who provided the necessary melodic and rhythmic accompaniment to the drama. The term highlights the integrated nature of music and theatre in ancient times, where the ensemble was a visible and essential part of the performance.

120. (A) Choral singing or group singing
Vrinda Gana is a classical term that refers specifically to group singing or choral performance. It involves multiple vocalists performing together in synchronization, often accompanied by instruments. This form of music emphasizes the harmony and collective resonance of multiple voices rather than the individual expression found in solo singing. Vrinda Gana has a long tradition in Indian music, ranging from ancient theatrical ensembles to modern choral groups and religious congregational singing.

121. (C) The melodic/musical setting
In the analytical framework used to describe a Vaggeyakara's work, Dhatu refers specifically to the melodic or musical setting of the composition. It encompasses the choice of raga, the arrangement of notes, and the overall musical structure that brings the piece to life. The Dhatu provides the tonal foundation and aesthetic mood of the work, and its quality is a direct reflection of the composer's melodic genius and understanding of musical theory.

122. (A) The literary text/words
Matu is the counterpart to Dhatu and refers to the literary text, poetic lyrics, or the words of a musical composition. It encompasses the meaning, rhythm, and emotional content expressed through the language used by the Vaggeyakara. A great composition requires a perfect balance between the Dhatu and the Matu, where the beauty of the melody enhances the depth of the lyrics, creating a complete and powerful aesthetic experience for the listener.

123. (A) 2, 3, 1
A traditional Carnatic Kriti follows a specific structural and chronological order. The performance begins with the Pallavi, which contains the main theme and is repeated frequently. This is followed by the Anupallavi, which provides a melodic contrast and often explores the upper register. The composition concludes with the Charanam, which consists of one or more longer verses. This logical progression ensures a balanced development of both the melody and the lyrical content.

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124. (B) V. N. Bhatkhande
Vishnu Narayan Bhatkhande was a pioneering musicologist who revolutionized the study of Hindustani classical music in the early twentieth century. He is famous for systematically classifying the vast number of ragas into ten major parent scales, known as Thatas. This classification system provided a much-needed logical framework for organizing and teaching music. Bhatkhande's work remains the most widely accepted and utilized method for categorizing ragas in the modern Hindustani music tradition.

125. (C) Kharaharapriya
Bhatkhande's system organizes Hindustani ragas into ten primary Thatas: Bilaval, Kalyan, Khamaj, Kafi, Asavari, Bhairav, Bhairavi, Todi, Purvi, and Marwa. Each of these names represents a specific seven-note parent scale. Kharaharapriya is not a part of this Hindustani system; instead, it is a significant and widely used Melakarta raga in the Carnatic music tradition of South India. This distinction highlights the different classification methods used in the two major Indian classical systems.

126. (D) It fails to qualify as a Raga.
Ranjaktva, or the inherent power to please and evoke aesthetic emotion, is the fundamental requirement for any melodic structure to be considered a raga. While a Thata is merely a theoretical scale or a group of notes, a raga must possess a soul and the ability to resonate emotionally with the listener. If a musical piece lacks this aesthetic quality, it remains a mere sequence of notes and fails to reach the status of a raga.

127. (A) The companion or follower notes that complete the scale
In the melodic hierarchy of a raga, Anuvadi notes are the swaras that are neither the most prominent nor dissonant. They are often described as the companion or follower notes that fill out the rest of the scale after the Vadi and Samvadi have been identified. These notes provide the necessary melodic context and support, ensuring that the raga's structure is complete and its overall aesthetic identity is fully realized during a performance.

128. (D) A false but R is true.
While Vivadi notes do create dissonance and can potentially ruin a raga's beauty, they are not strictly banned from every raga. Some ragas naturally include a Vivadi note as part of their unique structure, while expert musicians may occasionally use them very sparingly to create artistic tension and enhance the melody's complexity. Therefore, the assertion that they are totally banned is false, even though the reason regarding their dissonant nature is accurate.

129. (B) Langhan
Langhan is a specific technique used to achieve Alpatva, or the minimal use of a note, by intentionally skipping it during the performance. This is most common in the ascending scale of certain ragas where a specific swara is omitted to maintain the raga's characteristic identity. By physically jumping over the note instead of sounding it, the musician ensures that the raga's unique melodic shape and mood are accurately preserved and highlighted.

130. (A) Swara, Tala, and Pada
In ancient musicology, a formal musical composition known as Geeta was defined by the integration of three essential elements: Swara, which represents the melody; Tala, which provides the rhythmic framework; and Pada, which refers to the literary text or lyrics. These three components together formed a complete and structured musical work. This foundational concept ensured that music was a holistic art form where melody, rhythm, and poetry were inextricably linked in every performance.

131. (C) The practical rendition of music
Historically, the term Gana was used to signify the practical execution and performance of music. While other terms might refer to the theoretical rules or the written compositions, Gana focused on the act of bringing music to life through the human voice or instruments. It encompassed the techniques, styles, and individual expressions used by performers to interpret and present musical works to an audience, emphasizing the experiential and creative nature of the art.

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132. (D) Sacred music meant to please the deities and attain liberation
Gandharva music was a specialized and ancient form of Indian music that was considered deeply sacred and spiritual. It was governed by immutable rules and was primarily performed by celestial beings like Gandharvas to please the deities. The ultimate goal of practicing and hearing Gandharva music was to achieve spiritual merit and liberation. This divine purpose distinguished it from later forms of music that were developed for worldly entertainment and aesthetic pleasure.

133. (C) P-4, Q-2, R-3, S-1
Instrumental techniques are diverse and specific. Krintan involves a clustered ornament on a single fret, while Ghaseet is a fast slide on a string. Meend represents the slow, vocal-like glide that is essential for expressive melodic movement. Finally, Jhala is the technique of rapid rhythmic striking of the drone strings, usually performed at the end of a recital. These techniques collectively define the stylistic range and technical virtuosity of Indian instrumental classical music.

134. (B) Sitar
The Sitar is the primary instrument most closely associated with the full sequence of classical presentation, including Alap, Jod, and Jhala, followed by a rhythm-bound Gat. Its construction and design are ideally suited for executing these diverse techniques, from slow melodic exploration to rapid rhythmic drone striking. While other instruments may use some of these forms, the Sitar has a deeply established tradition that systematically utilizes each of these sections to develop a raga.

135. (D) Simultaneous sounding of multiple notes to form chords
Harmony is a fundamental concept in Western music that involves the vertical arrangement of notes, where multiple pitches are sounded simultaneously to create chords. This contrasts with the horizontal, melodic focus of Indian music. Harmony provides a harmonic progression that supports the melody, creating a complex texture where different parts move together. Understanding harmony is essential for appreciating the structural differences between global musical traditions and the unique ways in which they organize sound.

136. (A) It explores linear, horizontal melodic development.
Indian classical music is fundamentally melodic because it focuses on the linear and horizontal development of single notes over time. This approach allows for the intricate exploration of microtones, ornaments, and complex melodic phrases within a single raga. Unlike traditions that rely on chords and harmony, the Indian system emphasizes the emotional depth and variety that can be achieved through a single, continuous melodic line, supported by a drone and a rhythmic cycle.

137. (C) Laya is the tempo; Tala is its cyclic measurement.
While often used together, Tala and Laya represent distinct rhythmic concepts. Laya is the uniform speed or tempo at which the music moves, providing the underlying pulse. Tala, on the other hand, is the structured and repeating time cycle that measures and organizes that tempo into specific units and segments. In simple terms, Laya describes how fast the music is, while Tala provides the mathematical framework and structural boundary for that speed.

138. (A) 2, 3, and 4
In classical performance, there are three standard uniform tempos used to structure the music. Vilambit Laya refers to a slow tempo, which is ideal for detailed melodic exploration. Madhya Laya is a medium tempo that provides a balanced rhythmic drive. Drut Laya represents a fast tempo, used to create excitement and showcase technical speed. These three tempos provide the necessary variety to sustain a listener's interest and develop the raga's energy.

139. (D) Aad (Derh-gun)
Aad, also known as Derh-gun, is a specific type of Layakari where the musician performs at a speed where 1.5 units of the melody fit into 1 matra of the Tala. This creates a complex and sophisticated rhythmic cross-current, as the notes do not align perfectly with the basic beats of the cycle. Mastering Aad requires a high degree of rhythmic precision and mathematical understanding, adding a unique dynamic to a classical performance.

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140. (B) 12
Ektal is a significant and versatile Tala in Hindustani classical music that consists of exactly twelve matras. It is divided into six vibhags, each containing two beats. Ektal is commonly used in both slow and fast Khayal singing, providing a clear and balanced rhythmic framework for the vocalist. Its symmetrical structure and well-defined Tali and Khali positions make it an essential cycle for both students and seasoned performers to master.

141. (C) 4
Jhaptaal is a popular ten-beat Tala used frequently in Hindustani classical music. It is systematically divided into exactly four vibhags or divisions. This structural organization is essential for maintaining the correct rhythmic flow and identifying the stressed and unstressed points within the cycle. Each vibhag serves as a clear marker for the performer, helping to organize the melodic phrases and rhythmic variations into a coherent and predictable time framework during a presentation.

142. (D) 2-3-2-3
The structural division of Jhaptaal, a ten-beat cycle, follows a specific asymmetric pattern of 2-3-2-3. This means the first vibhag has two beats, the second has three, the third has two, and the fourth has three. This unique layout provides Jhaptaal with its characteristic rhythmic feel and dictates the placement of Tali and Khali. Recognizing this 2-3-2-3 sequence is fundamental for any musician to correctly execute the Tala and its variations.

143. (A) 1, 2, 3, 4, and 5
The Sapta Tala system in Carnatic music comprises seven fundamental time cycles: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. Each of these Talas is built using a specific combination of rhythmic Angas, primarily the Laghu, Drutam, and Anudrutam. These seven Talas form the primary rhythmic foundation of South Indian classical music. All five listed Talas—Dhruva, Matya, Rupaka, Jhampa, and Triputa—are indeed part of this established and historically significant Sapta Tala group.

144. (B) 14
In the thirty-five Tala scheme, the total beat count is derived from the arrangement of its Angas. For Dhruva Tala in Chatusra Jati, the formula consists of a Laghu of four beats, a Drutam of two, followed by two more Laghus of four beats each. Adding these together (4+2+4+4) results in a total of fourteen Aksharas or beats. This mathematical expansion shows how the Jati of the Laghu determines the overall length of the rhythmic cycle.

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145. (B) The physical actions (beating, waving) used to reckon the tala
Kriya is one of the ten vital elements or Pranas of the Tala system. It refers specifically to the physical actions and hand gestures used by a performer to reckon and communicate the beats of the time cycle. This includes claps to indicate stress and waves of the hand to indicate silent or unstressed divisions. Kriya makes the abstract concept of the Tala visible and provides a practical way for musicians to stay synchronized during a performance.

146. (A) Damaru Yati - Uniform throughout
Yati describes the design or pattern of rhythmic phrases. While Sama Yati is indeed uniform, like a straight line, the statement regarding Damaru Yati is incorrect. A Damaru Yati is shaped like the drum of Lord Shiva, which is broad at the ends and narrow in the middle. Therefore, its musical representation involves phrases that are long at the beginning and end, but shorter in the center. Describing it as uniform is a factual error.

147. (C) Decreases, then increases in width
Damaru Yati is a sophisticated rhythmic structure inspired by the visual shape of a Damaru drum. In practice, this means the musical phrases start with a longer duration, gradually decrease in length toward the middle of the composition, and then progressively increase in length again toward the conclusion. This alternating pattern of contraction and expansion creates a dynamic and visually-inspired rhythmic flow, adding an advanced layer of design and complexity to the overall performance.

148. (D) Theka
The Theka is the essential rhythmic pattern that defines a specific Tala and is played continuously

by the Tabla accompanist. It serves as the steady timekeeper, providing the basic pulse and structural markers that allow the main artist to improvise with confidence. By hearing the Theka, the vocalist or instrumentalist can always identify their position within the time cycle. It is the fundamental rhythmic ground upon which the entire edifice of a classical performance is built.

149. (C) Sama
The Sama is the first and most vital beat of any Avartana in the Hindustani Tala system. It bears the primary stress and serves as the ultimate point of resolution for all melodic and rhythmic movements. Both the main artist and the drummer aim to reach the Sama simultaneously to create a sense of perfect closure. It marks the beginning of each new cycle and is the most significant landmark for maintaining rhythmic unity in a performance.

150. (B) Khali
Khali represents the 'empty' or unstressed section of a Tala cycle and is traditionally indicated by a silent wave of the hand. It provides an essential rhythmic counterpoint to the clapped or stressed sections, known as Tali. The Khali helps the performer orient themselves within the cycle, often serving as a preparation point for the upcoming return to the Sama. This balance between stressed and unstressed divisions is a defining feature of the sophisticated Indian rhythmic system.

151. (D) It must be expandable through structured Paltas (variations).
A Quida is a foundational percussion composition that is uniquely defined by its capacity for systematic expansion. Every Quida must follow a specific grammatical framework that allows the performer to create numerous variations, called Paltas, while strictly adhering to the theme and logic of the original phrase. This structured method of development is what distinguishes a Quida from other, more static compositions and is essential for developing a drummer's technical and creative abilities on the Tabla.

152. (A) A sudden, dynamic introductory composition
An Uthaan is a dynamic and forceful introductory composition played at the very beginning of a Tabla solo performance. It is designed to grab the audience's attention and establish a powerful rhythmic presence. Characterized by sudden, rapid bursts of syllables and a strong sense of momentum, the Uthaan serves as a dramatic opening that sets the stage for the more measured and expansive compositions like the Peshkar that typically follow in a traditional solo recital.

153. (C) Both A and R are true but R is not the correct explanation of A.
A Gat is a sophisticated percussion composition on the Tabla that is indeed pre-composed and mathematically structured. It often reflects the influence of the Pakhawaj and features specific rhythmic designs. While Gats are pre-composed, they also provide a framework for the performer to exhibit their mastery through subtle interpretations. However, the primary nature of a Gat is its fixed, composed structure, which distinguishes it from purely spontaneous and rule-bound improvisations like the Quida.

154. (A) Paran
A Paran is a traditional percussion composition characterized by the use of forceful, open-sounding syllables like 'Dha', 'Dhin', and 'Kad'. These syllables are primarily derived from the Pakhawaj tradition, giving the Paran a majestic and powerful quality. Parans are often set to specific themes, such as movements of animals or deities, and are frequently used in both Pakhawaj solos and as dynamic highlights in Kathak dance and various instrumental classical music performances.

155. (D) A phrase played three times ending on Sama.
A Tihai is one of the most recognizable and exciting rhythmic devices in Indian music. It consists of a specific musical or rhythmic phrase that is repeated exactly three times in succession. The timing is mathematically calculated so that the very last note of the third repetition lands perfectly on the Sama, which is the first beat of the Tala cycle. Tihais are used to provide a sense of definitive resolution and to conclude melodic or rhythmic improvisations.

156. (B) Chakradar
A Chakradar is a grand and complex percussion composition created by taking a complete Tihai and repeating that entire three-part structure

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three more times. This results in a sequence where the original phrase is essentially played nine times, with pauses between each Tihai section. Because it covers a much larger span of the Tala, the Chakradar requires great mathematical precision and provides a high-energy, climactic resolution on the primary Sama beat at its very conclusion.

157. (C) Light classical genres like Thumri, Dadra, or Ghazal
Laggi and Ladi are fast-paced, spirited rhythmic variations that are a hallmark of the Tabla's accompaniment in light classical musical genres. These patterns are designed to match the playful and emotive nature of styles like Thumri, Dadra, and Ghazal. Typically played toward the end of a song, they provide a lively rhythmic flourish that enhances the overall aesthetic appeal and allows the drummer to showcase their technical agility and rapport with the lead vocalist.

158. (D) P-2, Q-4, R-1, S-3
Different Tabla compositions serve unique functions. The Peshkar is an expansive introduction played in slow tempo to establish the rhythm. The Rela is characterized by extremely fast and rolling syllables that create a continuous sound. The Quida is a theme-based composition that is systematically expanded through variations or Paltas. Finally, the Tihai is a phrase repeated three times to reach a resolution on the Sama, providing a sense of structural closure.

159. (A) 6
Marga Talas, the ancient and sacred rhythmic cycles of India, were fundamentally based on a set of six principal components or Angas. These limbs provided the structural framework for building the various time cycles used in Vedic and Gandharva music. While the system later evolved into more complex forms with different divisions, these six primary Angas remain the historical and theoretical basis for understanding the sophisticated development of rhythm in early Indian musicological treatises.

160. (B) Regional, flexible, and adapted to local musical styles
Deshi Talas represent the regional and more flexible rhythmic systems that evolved alongside local musical traditions across different parts of India. Unlike the rigid and celestial Marga Talas, Deshi Talas were created to suit the aesthetic tastes and functional requirements of the common people. This adaptability allowed for a vast diversification of rhythmic cycles, leading to the rich variety of Talas found in both classical and folk music across the Indian subcontinent today.

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161. (B) One complete cycle of a given Tala
The term Avartana is used to describe a single, complete rotation or cycle of a specific Tala. It serves as the primary structural unit of time in a musical performance, containing a fixed number of beats and internal divisions. An Avartana begins at the Sama and returns to it after traversing all the matras. This cyclic nature of rhythm is a core feature of Indian music, providing a predictable yet flexible boundary for artistic expression.

162. (C) The music begins shortly after the Sama beat.
Anagata Graha is a rhythmic starting point where a musical composition or phrase is designed to begin its primary movement shortly before the Sama beat is reached. This creates a subtle sense of anticipation and forward lean in the rhythm. By avoiding the direct start on the Sama, the musician adds a layer of sophistication to the performance, demonstrating their mastery over the subtle placements of notes and phrases relative to the main time cycle.

163. (C) 1, 2, and 3
The Dasvidha Gamakas are a set of ten essential ornaments that form the structural foundation of the Carnatic music tradition. These include techniques like Kampita, which is a wide oscillation of a note, and Sphurita, which involves a stressed repetition of notes. Far from being prohibited, the oscillation and nuanced delivery of swaras are central to this system. These Gamakas are intrinsic to the identity of ragas, defining their unique South Indian melodic character.

164. (D) 15
The term Panchdasa Gamakas refers specifically to a group of fifteen distinct types of musical ornaments described in ancient and medieval Indian musicological texts, most notably the Sangeet Ratnakar. Each of these fifteen Gamakas

involves a different method of note manipulation, such as slides, tremors, or specific oscillations. This comprehensive classification highlights the deep analytical approach of early Indian musicologists toward the expressive delivery of individual notes and the creation of melodic beauty.

165. (C) Ka-varga, Ta-varga, Pa-varga, Ya-varga
The Katapayadi scheme is a systematic alphanumeric code where Sanskrit consonants are grouped into four primary categories: Ka-varga, Ta-varga, Pa-varga, and Ya-varga. Each letter within these groups is assigned a numerical value from one to nine or zero. This logical organization allows for the efficient conversion of words, such as raga names, into numerical data. This system has been used for centuries in India for both musical classification and mathematical and astronomical recording.

166. (B) Reversed
In the application of the Katapayadi scheme to find a Melakarta raga's number, the process involves two main steps. First, the numerical values for the first two consonants of the raga's name are determined. These two digits are then reversed to reveal the final index number within the seventy-two scale system. For example, if the letters yield nine and two, the number becomes twenty-nine. This reversal is a standard rule in the classical formula.

167. (D) The last Chakra (12th) contains ragas using Suddha Madhyama.
The seventy-two Melakarta system is organized into twelve Chakras, with each containing six ragas. The first six Chakras use Suddha Madhyama, while the last six use Prati Madhyama. Therefore, the twelfth Chakra, being in the latter half, must contain ragas that utilize Prati Madhyama. Each Chakra name, like Indu or Netra, corresponds to its numerical position. The statement claiming the twelfth Chakra uses Suddha Madhyama is factually incorrect within this systematic framework.

168. (A) 1, 2, 3, 4, 5
The Carnatic musical system recognizes a comprehensive set of sixteen Swarasthanas, which physically map onto twelve distinct pitch positions in an octave. This list includes specific variations such as Suddha, Chatusshruti, and Shatshruti Rishabha, as well as Antara Gandhara and Kakali Nishada. All these variations are integral to the structure of the seventy-two Melakarta scales and their numerous derivative ragas. Together, they provide the tonal palette required for the complex melodic expression of South Indian music.

169. (C) Maintaining the original lyrics while improvising the melody within the Tala
Niraval is a key improvisational form in a Carnatic concert where the artist focuses on a specific line of the composition's lyrics. The primary requirement is to keep the original text and its rhythmic placement within the Tala intact while creating spontaneous melodic variations. This technique allows the musician to explore different shades of the raga and showcase their creative depth while strictly adhering to the fundamental literary and rhythmic structure of the chosen piece.

170. (A) Tyagaraja
The introduction of Sangati as a major structural element in Carnatic Kritis is predominantly attributed to the great composer Tyagaraja. Sangatis are pre-composed melodic variations that are structured to logically develop the raga's nuances within a composition. By systematically building these variations into his Kritis, Tyagaraja provided a framework for a more elaborate and detailed exploration of the raga, significantly influencing the evolution of the modern concert format and the presentation of South Indian classical music.

171. (D) All of the above
A Mudra is a composer's signature embedded within the lyrics of a composition, and it can serve multiple purposes. It may indicate the composer's own name, the name of a royal or wealthy patron who supported them, or the name of their favorite deity to whom they were devoted. This practice not only identifies the author but also provides historical and personal context to the musical work, reflecting the cultural and spiritual background of the artist.

172. (B) Tyagaraja
Each of the great composers of the Carnatic tradition utilized a unique Mudra to sign their

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works. Tyagaraja, one of the most prolific and celebrated composers, used his own name as his Mudra, which appears in the final Charanam of his Kritis. This signature makes his compositions easily identifiable. In contrast, Guruguha is the Mudra of Muthuswami Dikshitar, and Syama Krishna belongs to Syama Sastri, reflecting their different personal and spiritual devotions.

173. (A) 1, 2, 3, 4
Arranging rhythmic components from longest to shortest reveals the hierarchical structure of the ancient Shadanga system. Plutam is the longest listed, typically holding twelve Aksharas. Guru follows with eight, while Laghu's duration depends on Jati but is often four in standard Chatusra. Drutam is shorter at two Aksharas. Anudrutam, not listed here but the shortest, is one. This hierarchy provides the basic units for building and measuring the time cycles in Indian classical rhythm.

174. (D) |
In the notation system for Carnatic Talas, each rhythmic Anga is represented by a specific symbol. The Laghu is traditionally denoted by a vertical line, written as '|'. The duration of the Laghu varies depending on the Jati of the Tala, but the symbol remains the same. Recognizing these symbols is essential for reading and correctly performing the different time cycles, as they indicate the required hand gestures and the number of beats for each segment.

175. (A) 2
In the Shadanga system of Carnatic music, the Drutam always has a fixed and unchangeable duration of exactly two Aksharas or beats. It is visually represented by a circle and is reckoned by a clap of the hand followed by a wave. This consistency makes the Drutam a reliable structural marker within the various Talas. Regardless of the Jati, the Drutam remains two beats, providing a stable rhythmic pulse amidst the varying lengths of the Laghu.

176. (B) Free melodic improvisation exploring the raga without rhythmic boundaries
Alapana is the unmetered, free-form melodic improvisation that serves as the opening section of a raga presentation in Carnatic music. Its primary function is to systematically explore the raga's unique characteristics, establish its mood, and showcase the artist's imagination without being constrained by a rigid Tala cycle. Through Alapana, the performer provides a detailed melodic roadmap of the raga, preparing the listener for the structured, rhythm-bound compositions and improvisations that follow in the concert.

177. (B) The emotional essence and tonal variation in a raga or phrase
Kaku is a sophisticated musical concept that focuses on the modulation of the voice or tone to bring out the emotional essence and subtle tonal variations in a melody. It is the art of expressive delivery that goes beyond pitch and rhythm to convey feelings and aesthetic shades. By utilizing Kaku, a performer can transform a simple sequence of notes into a deeply moving experience, highlighting the communicative power of Indian classical music and its connection to human emotions.

178. (C) A is false but R is true.
The Akarmatrik notation system is deeply tied to Bengal and Rabindra Sangeet, having been developed by the Tagores using the Bengali alphabet. It is not the primary system used for writing Hindustani classical Khayals in Maharashtra; that role is fulfilled by the Bhatkhande and Paluskar systems. While the reasoning regarding its origin and purpose is accurate, the assertion that it is heavily used for Khayal in Western India is factually incorrect in the context of musical history.

179. (C) Bengali script characters
The Akarmatrik notation system is culturally and historically rooted in the Bengal region. Consequently, it utilizes characters from the Bengali script to represent the musical swaras and their various rhythmic placements. This choice of script allowed the developers, including the Tagores, to create a system that was easily accessible to practitioners of Rabindra Sangeet and other Bengali musical forms. This script-based notation ensures that the melodic and literary components of the songs are recorded in a consistent cultural framework.

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180. (D) 7 pure notes and 5 variant notes
A standard Saptak in Indian classical music contains a total of twelve semitones. This comprises seven Suddha or pure notes and five Vikrit or variant notes. The seven natural notes serve as the primary scale, while the five variant notes include four Komal or flat versions and one Teevra or sharp version. This twelve-note structure provides the complete tonal palette used to create the diverse and intricate melodic frameworks of the various ragas in the musical tradition.

181. (C) Struck sound
The term Ahata Nada literally translates to 'struck sound'. In Indian musicology, it refers to any sound produced through physical contact, friction, or the striking of two objects, such as a string, a drum skin, or the vocal cords. Ahata Nada is the foundational sound used in all practical music, instruments, and vocal performances. It is distinguished from Anahata Nada, which is the un-struck, internal sound perceived through spiritual practice rather than physical action.

182. (B) Shrutis
In ancient Indian musicology, the twenty-two microtonal intervals within an octave, known as Shrutis, were each given specific names. Tivra, Kumudvati, and Manda are among these traditional names. These labels were used to identify the precise pitch positions and their characteristic qualities. While modern musicians often refer to Shrutis numerically, understanding these historical names provides insight into how ancient scholars systematically categorized the minute differences in pitch that form the basis of the entire Indian melodic system.

183. (D) P-3, Q-2, R-1, S-4
The ancient musicological system allocated a specific number of Shrutis to each of the seven primary notes. Shadja and Panchama each held four Shrutis, providing a strong tonal foundation. Rishabha was assigned three Shrutis, and Gandhara was given two. This distribution (4-3-2-4-4-3-2) defined the natural spacing between notes in the primordial scale. Understanding this historical allocation is essential for studying the evolution of Indian musical scales from ancient Bharata's time to the modern era.

184. (A) Atiswarya
The ancient system of Vedic chanting utilized a unique set of seven notes, which were named differently from the later classical swaras. This set includes Krushta, Prathama, Dwitiya, Tritiya, Chaturtha, Mandra, and Atiswarya. These seven Vedic swaras were typically rendered in a descending melodic order. They represent the earliest recorded systematically organized notes in the Indian tradition, forming the historical bedrock upon which the entire complex edifice of later classical music and raga theory was gradually built.

185. (C) Skipping two main notes breaks structural rules.
In traditional raga taxonomy, there are strict rules regarding the minimum number of notes and the structural integrity of the scale. A raga is generally required to contain at least five notes. Furthermore, Shadja is the foundational drone note and can never be omitted. Madhyama and Panchama are the primary consonant notes; skipping both would lead to a severe lack of melodic stability and break the established musicological rules that ensure a raga remains aesthetically pleasing and structurally sound.

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186. (A) Komal only
In the Hindustani classical music system, the four notes Rishabha (Re), Gandhara (Ga), Dhaivata (Dha), and Nishada (Ni) can be altered from their natural positions only by being lowered in pitch. When these notes are lowered by a semitone, they are referred to as Komal. Unlike Madhyama, which can become sharp or Teevra, these four specific swaras are never raised. This classification of Komal and Suddha versions of these notes is fundamental to creating various scales and raga structures.

187. (D) Teevra
Within the Hindustani musical octave, the note Madhyama (Ma) possesses a unique characteristic compared to other movable swaras. While notes like Re, Ga, Dha, and Ni can only be lowered to become Komal, Madhyama can only be altered by being raised in pitch. When Madhyama is raised by a semitone from its natural or Suddha position, it is called Teevra. This single sharp note is a vital identifying feature for many ragas, particularly those belonging to the Kalyan family.

188. (B) 1, 2, 3, and 4
Consonancy, or Samvad, is a relationship between two notes that creates a pleasing and stable sound. In Indian music, these intervals are traditionally defined by the number of Shrutis separating the notes. The pairs Sa-Ma and Sa-Pa represent the fundamental consonant intervals. Similarly, Re-Dha and Ga-Ni also share these specific microtonal gaps, creating natural consonance. All four listed pairs are recognized as reflecting these harmonic relationships, which are essential for determining the Vadi and Samvadi notes in various ragas.

189. (C) Midday to Midnight (12 PM to 12 AM)
The traditional time theory of ragas divides the day and the Saptak into halves. A raga whose most prominent note, the Vadi, is located in the Purvanga—the lower half of the scale from Shadja to Madhyama—is typically designated for performance during the period from midday to midnight. This correlation between the melodic structure of the scale and the time of day is a unique feature of Hindustani music, aimed at aligning the music's mood with the natural cycle.

190. (D) Uttaranga Vadi Raga
A raga whose most significant and frequently emphasized note, the Vadi, lies in the Uttaranga—the upper half of the octave from Panchama to the higher Shadja—is formally classified as an Uttaranga Vadi Raga. According to the traditional time theory of Hindustani music, such ragas are generally performed during the second half of the daily cycle, from midnight to midday. This classification helps musicians and listeners understand the melodic focus and the appropriate emotional and temporal setting for the performance.

191. (A) Audava-Sampoorna
The Jati of a raga is determined by combining the count of notes in its ascending and descending scales. Audava represents five notes, and Sampoorna represents all seven notes. Therefore, a raga that features five notes in its ascent (Aroha) and seven notes in its descent (Avaroha) is correctly classified as belonging to the Audava-Sampoorna Jati. This system of classification provides a concise way to describe the basic structural complexity and the specific note count of any given raga.

192. (B) Audava, Shadava, Sampoorna
The system of raga Jatis is based on three primary categories: Audava (five notes), Shadava (six notes), and Sampoorna (seven notes). By combining these three categories in the ascending and descending scales, musicians derive nine possible sub-jatis. These are Audava-Audava, Audava-Shadava, Audava-Sampoorna, Shadava-Audava, Shadava-Shadava, Shadava-Sampoorna, Sampoorna-Audava, Sampoorna-Shadava, and Sampoorna-Sampoorna. These nine combinations cover the various standard note counts found in the vast majority of classical ragas within the Indian musical tradition.

193. (B) 1, 2, 3, and 5
Alpatva is a melodic principle that involves using a specific swara very sparingly to maintain the raga's correct character. It is the direct opposite of Bahutva, which means frequent use. Alpatva can be achieved through Langhan, which is skipping the note entirely, or by touching it briefly without resting on it. Resting heavily on a note would instead contribute to Bahutva. Together, these methods ensure that less important notes do not overshadow the raga's primary melodic features.

194. (A) Nyasa
In the ancient musicological systems that preceded the modern concept of the raga, the note upon which a composition concluded or rested was known as the Nyasa. It served as the definitive ending point of a melody. While modern music emphasizes the Vadi as the central note throughout the performance, the Nyasa was specifically identified as the terminal note. Understanding this term is essential for interpreting ancient treatises and the early structural development of Indian musical compositions and Jati Gayan.

195. (C) The clear display and establishment of the main raga
In modern performance practice, Avirbhav is the technique of clearly establishing and highlighting the identity of the principal raga. After a passage that may have introduced subtle ambiguity or phrases from related ragas, the musician returns to the core, characteristic movements that define the main raga. This re-establishment clarifies the melodic structure for the listener and reinforces the raga's dominant mood. It demonstrates the

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performer's command over the raga and their ability to maintain its aesthetic integrity.

196. (D) Searched or discovered by ancient sages
Marga Sangeeta is traditionally described as a divine and sacred form of music that was not merely composed but was 'searched' or discovered by ancient sages. It was believed to have been created by Brahma and performed by celestial beings like the Gandharvas. This music was governed by rigid, unchangeable rules and was intended for spiritual liberation and pleasing the deities. This celestial origin and spiritual purpose distinguished Marga Sangeeta from the more worldly and regional Deshi Sangeeta.

197. (C) Pleasing to the hearts of the people of different regions
Deshi Sangeeta is defined by its primary objective of providing aesthetic pleasure and emotional resonance to the common people within various regions. Unlike the rigid and spiritual Marga Sangeeta, Deshi music is flexible and evolves according to local tastes, traditions, and languages. Its characteristic nature is to reflect the diversity of human experience and regional culture, making it more accessible and popular. This regional focus is what led to the immense variety of musical forms found across India.

198. (B) Uttama, Madhyama, Adhama
In ancient terminology, musical ensembles or groups, referred to as Vrinda, were categorized into three types based on their size and composition. Uttama signifies the largest or most superior ensemble, Madhyama refers to a medium-sized group, and Adhama denotes the smallest or least complex ensemble. This classification system was used to organize vocalists and instrumentalists on stage, ensuring that the size of the musical group was appropriate for the scale and requirements of the theatrical or musical performance.

199. (D) Madhyama Vaggeyakara
A Vaggeyakara is a composer skilled in creating both the music (Dhatu) and the lyrics (Matu). According to classical standards, if an artist excels in one area but is relatively weak in the other, they are classified as a Madhyama Vaggeyakara. This indicates a medium level of mastery. An Uttama Vaggeyakara must excel in both aspects equally, while an Adhama Vaggeyakara is considered inferior. This classification highlights the high value placed on the balanced mastery of both melody and poetry.

200. (A) Mela has 72 scales; Thata has 10 scales.
While both Mela and Thata serve as systems for classifying ragas based on parent scales, they differ significantly in their scope and mathematical derivation. The Carnatic system uses a comprehensive framework of seventy-two Melas, covering every possible mathematical combination of the seven notes. In contrast, the Hindustani system, as popularized by Bhatkhande, utilizes ten primary Thatas to categorize the most common and practical scales used in Northern India. This difference reflects the unique theoretical approaches of each tradition.

201. (C) Bhashanga
In Carnatic musicology, a Janya raga that is derived from a parent Melakarta but incorporates one or more foreign notes—known as Anya swaras—is called a Bhashanga raga. These additional notes are not found in the original Mela scale but are added skillfully to enhance the raga's melodic beauty and emotional expression. This distinguishes them from Upanga ragas, which strictly use only the notes of their parent scale. Bhashanga ragas add a layer of complexity and variety to the South Indian system.

202. (A) Meend
Meend is a vital melodic ornament that involves a smooth and continuous glide between two or more musical notes. In instrumental music, particularly on the Veena or Sitar, it is executed by pulling the string or sliding along the frets without breaking the sound. This technique allows the musician to create a fluid, vocal-like melody that captures the subtle microtonal nuances between distinct pitches. Meend is essential for expressing the soulful and emotional character that is central to many ragas.

203. (C) A true but R is false.
Khatka is indeed a type of ornamentation, or Alankara, in Indian classical music. It involves the rapid execution of a small cluster of notes to embellish a central swara, adding a dynamic and percussive quality to the melody. However, the reasoning that it involves writing notations in

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a book is entirely incorrect. Ornamentation is a practical performance technique, while notation is the written documentation of music. Therefore, the assertion is a factual musical truth, but the reason is false.

204. (B) 2 to 3 notes
Murki is a delicate and fast melodic ornament characterized by a swift cluster of notes around a principal swara. Typically, a Murki consists of only two or three notes played in very quick succession, often involving the notes immediately above or below the target note. It requires great technical agility and vocal or instrumental control. This ornament is particularly prominent in semi-classical styles and Khayal singing, where it adds intricate detail and grace to the melodic phrases.

205. (C) Jhala
The Jhala is the high-energy, fast-paced concluding section of an instrumental recital. It is characterized by the rapid rhythmic striking of the Chikari or drone strings in alternation with the main melody strings. This creates a dense and pulsating texture of sound that brings the raga performance to a climactic finish. Jhala demonstrates the performer's technical speed and rhythmic precision, serving as a dynamic showcase of virtuosity that follows the more melodically focused Alap, Jod, and Gat.

206. (A) Gharana
In Indian classical music, the term Gharana refers to a stylistic school or lineage of performers who share a common musical philosophy, technique, and repertoire. Different Gharanas, such as those for Sitar or Tabla, often have unique ways of playing, known as their Baj. For example, the Masitkhani and Razakhani styles represent specific instrumental Bajs that became associated with different lineages. The Gharana system ensures the preservation and transmission of distinct artistic traditions from one generation to the next.

207. (A) Vilambit (Slow)
Masitkhani Baj is a prominent style of instrumental playing, particularly for the Sitar, named after its creator, Masit Khan. This Baj is traditionally characterized by its performance in a Vilambit or slow tempo. It utilizes a fixed rhythmic pattern of strokes that provides a dignified and measured framework for melodic exploration. The slow tempo allows the musician to focus on the intricate nuances of the raga and the clarity of each note, providing a meditative and foundational start to a recital.

208. (B) P-4, Q-2, R-1, S-3
Laya, or tempo, is divided into specific categories to organize the speed of a performance. Vilambit represents a slow tempo, ideal for detailed melodic development. Madhya denotes a medium tempo, providing a balanced rhythmic drive. Drut is used for a fast tempo to build energy and showcase technical speed. Finally, Ati Drut refers to an extremely fast tempo, often used at the very end of a piece. Together, these tempos provide the rhythmic variety essential for a complete recital.

209. (B) The rhythmic play involving complex fractional subdivisions of the beat
Layakari is a sophisticated rhythmic technique in Indian classical music where a performer creates complex variations by subdividing the basic beat of the Tala cycle. This involves playing at different relative speeds, such as double (Dugun), triple (Tigun), or even fractional speeds like one-and-a-half (Aad). Layakari demonstrates the artist's mathematical precision and rhythmic mastery, adding a dynamic and engaging layer of complexity to both vocal and instrumental performances while staying within the boundaries of the main tempo.

210. (A) Dhamar
Dhamar is a significant fourteen-beat Tala in the Hindustani tradition, primarily used in the classical vocal style of the same name. It is characterized by its unique and asymmetric division into four vibhags with a 5-2-3-4 layout. This irregular structure gives Dhamar its distinct rhythmic gait and provides a sophisticated framework for rhythmic play. Understanding this specific beat arrangement is essential for performers to correctly navigate the stressed and unstressed divisions within this traditional time cycle.

211. (C) Drutam
In the notation system for Carnatic Talas, the Drutam is a rhythmic component or Anga that is represented by a circle or 'O'. The Drutam has

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a fixed duration of exactly two beats or Aksharas and is reckoned by a clap followed by a wave of the hand. Recognizing this symbol is essential for musicians to understand the structural composition of the various Talas and to perform the required hand gestures correctly during a rhythmic sequence or performance.

212. (D) Anudrutam
The Anudrutam is the shortest rhythmic component or Anga in the Carnatic Tala system, consisting of exactly one Akshara or beat. In musical notation, it is represented by the symbol 'U', which resembles a crescent shape. The Anudrutam is reckoned by a single clap of the hand. Despite its short duration, it is a crucial building block for many complex time cycles, and its presence is always marked by its specific notation symbol and corresponding physical gesture.

213. (C) 1, 2, and 3
The thirty-five Tala system in Carnatic music is systematically generated by taking the seven principal or Sapta Talas and varying the Jati of the Laghu component. There are five Jatis of Laghu: Tisra, Chatusra, Khanda, Misra, and Sankeerna. By applying these five variations to each of the seven Talas, musicians derive a total of thirty-five distinct rhythmic cycles. This system provides a vast array of time cycles for musical expression without needing different melodic scales for each Tala.

214. (B) Kriya
Kriya is one of the ten vital elements, or Pranas, of the Indian Tala system. It refers to the physical actions and hand gestures used by a musician to reckon and communicate the beats of a time cycle. This includes both struck actions like claps (Sashabda Kriya) and silent actions like waves or finger counts (Nishabda Kriya). Kriya is essential for making the abstract measurement of time audible and visible, ensuring perfect synchronization between all performers during a recital.

215. (D) Rhythmic path or structural proportion of rhythmic phrases
In the context of the Taladasa Pranas, the term Marga refers to the rhythmic 'path' or the overall structural proportion and distribution of time within a composition. It deals with how the matras and phrases are laid out throughout the rhythmic cycle. Understanding Marga helps a performer grasp the macro-structure of the rhythm, ensuring that the development of rhythmic phrases follows a logical and aesthetically pleasing path that is consistent with the traditional rules of the Tala.

216. (A) Srotovaha Yati
Srotovaha Yati is a specific rhythmic design inspired by the visual image of a widening stream or river. In music, this translates to a structural pattern where the rhythmic phrases or durations gradually increase in length as the piece progresses. It starts with shorter, faster units and expands into longer, more sustained phrases. This creates a sense of broadening and growing momentum, adding a sophisticated and dynamic layer of rhythmic flow to the musical composition or improvisation.

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217. (C) Theka
The basic and predetermined set of syllables, or bols, that define the audible identity of a specific Tala is known as the Theka. For example, in Teental, the Theka consists of the sixteen-beat sequence starting with "Dha Dhin Dhin Dha". The Theka serves as the fundamental rhythmic ground and time-keeping pattern played by the Tabla. It provides the essential framework over which all melodic and rhythmic variations are structured, ensuring that the entire performance remains synchronized with the cycle.

218. (A) 1, 2, 3, and 5
A Tabla solo involves various compositions with specific roles. Peshkar is the expansive introduction in slow tempo. Quida is a theme that is developed through systematic variations called Paltas. Rela is characterized by extremely fast, rolling syllables. Tukda is a short, fixed composition. While Tihais are important, they are used frequently throughout a solo, not just once. Together, these pieces allow the performer to demonstrate a wide range of rhythmic skills, from slow exploration to high-speed virtuosity.

219. (D) Pakhawaj
A Paran is a majestic and forceful rhythmic composition that has its roots in the Pakhawaj tradition. It is distinguished by the use of

resonant and open syllables characteristic of this barrel-shaped drum. While often performed on the Tabla, the Paran retains its distinct Pakhawaj flavor and is frequently used to add power and rhythmic drama to performances. It is also an essential component of the musical accompaniment for Kathak dance, where it matches the dancer's strong footwork.

220. (B) The evolution of classical standard talas (Marga) versus regional variations (Deshi)
The concept of Marga-Deshi Tala highlights the historical evolution of Indian rhythmic systems. Marga Talas represent the ancient, sacred, and standardized time cycles mentioned in early treatises. Deshi Talas represent the regional and more flexible rhythmic forms that developed to suit local musical tastes and styles. This distinction reflects the dynamic nature of Indian music, where a core set of traditional rules (Marga) coexists and evolves with regional variations (Deshi), leading to the rich diversity of Talas today.

221. (C) The cycle traverses from the first beat to the last beat and returns to Sama
An Avartana represents one full rotation of a rhythmic cycle or Tala. It is considered complete only after the music has traversed through all the designated matras and internal divisions, eventually returning to the Sama, which is the first beat of the next cycle. The Avartana provides the structural boundary within which all musical and rhythmic phrases must be resolved. The successful return to the Sama marks the completion of the rhythmic unit and the beginning of a new one.

222. (D) After the Sama has passed
Atita Graha is a rhythmic technique where the resolution or primary stress of a musical phrase is designed to land intentionally after the Sama beat has already passed. This creates a momentary delay in the expected rhythmic resolution, adding artistic tension and sophisticated play to the performance. It demonstrates the musician's precise control over the placement of phrases relative to the Tala cycle and their ability to manipulate the listener's sense of time for greater aesthetic effect and complexity.

223. (A) 1, 2, 3, 4
The Dasvidha Gamakas in the Carnatic tradition are often listed in a specific sequence in classical treatises to categorize the various types of ornaments. This standard grouping typically includes Kampita, which is an oscillation; Sphurita, a stressed repetition; Nokku, a delicate touch; and Vali, a specialized glide or circular movement. This systematic classification helps students and performers understand the diverse methods of note delivery required to establish the authentic melodic character and emotional depth of different ragas.

224. (B) A stressed repetition of notes (e.g., sa Sa, ri Ri) where the lower note is faintly heard
Sphurita is a fundamental ornament in the Carnatic tradition, belonging to the Dasvidha Gamakas. It involves the rhythmic and stressed repetition of a note, where the second sounding of the note is preceded by a very brief and faint touch of the note immediately below it. This creates a specific pulsed effect that adds rhythmic texture and melodic emphasis. Mastery of Sphurita is essential for the correct rendering of many ragas, as it provides a distinct South Indian flavor.

225. (B) 1
According to the rules of the Katapayadi alphanumeric scheme, the letters 'Ka', 'Ta', 'Pa', and 'Ya' are each assigned the numerical value of one. These letters represent the starting points of their respective consonant groups in the Sanskrit alphabet. This systematic mapping is the foundation for converting raga names and other words into numbers. By identifying these initial letters, musicians can begin the process of mathematically deriving the numerical index of a Melakarta raga or other encoded information.

226. (A) 29
Using the Katapayadi scheme for the raga Dheerasankarabharanam, we look at the first two consonants. 'Dha' corresponds to the number nine, and 'Ra' corresponds to the number two. This yields the two-digit number ninety-two. Following the mandatory rule of the system, we reverse these digits, resulting in the final Melakarta number twenty-nine. This logical and mathematical process allows anyone familiar with the scheme to identify the exact position and

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swara structure of the raga within the seventy-two scale system.

227. (C) Disi
The twelve Chakras of the seventy-two Melakarta system are each given traditional names that correlate with their numerical position. For example, the first Chakra is Indu (the Moon), and the second is Netra (the Eyes). The tenth Chakra is named Disi, which refers to the ten cardinal directions in Indian cosmology. This nomenclature provides a culturally resonant and easily memorable way for musicians to organize and refer to the different groups of parent scales within the South Indian classical system.

228. (A) Both A and R are true and R is the correct explanation of A.
The twelve Swarasthanas recognized in the Carnatic system physically represent the same twelve pitch positions or semitones that make up the Hindustani and Western chromatic octaves. While the two Indian systems use different nomenclature and have different theoretical ways of naming these positions to account for microtonal and raga-specific nuances, the fundamental division of the octave into twelve semitones remains consistent. This shared physical foundation allows for meaningful cross-system comparison and a common understanding of pitch across the various traditions.

229. (C) Keep the text and rhythm intact while improvising the melody
Niraval is a sophisticated form of melodic improvisation where the artist takes a specific line of lyrics and improvises within the raga's framework. The essential requirement is to maintain the original text and its established rhythmic position within the Tala cycle throughout the variations. This technique showcases the musician's creativity and melodic range while ensuring that the composition's lyrical and structural foundation remains unchanged. It is a true test of an artist's ability to balance spontaneity with strict adherence to form.

230. (B) Sangati is pre-composed; Niraval is improvised.
While both involve melodic variations on a lyrical phrase, Sangati and Niraval serve different roles in a Carnatic performance. Sangatis are pre-composed variations carefully structured by the original composer to explore a raga's nuances; they are a fixed part of the Kriti. Niraval, on the other hand, is a spontaneous improvisation performed by the artist during a concert. In Niraval, the musician creates new melodic patterns on the spot while keeping the lyrics and rhythmic placement consistent with the original composition.

231. (D) All of the above
In Indian classical music, a Mudra is a symbolic signature embedded within a composition's lyrics. It serves multiple identification purposes: it can represent the composer's own name, the name of a patron such as a king or nobleman, or the name of a specific deity the composer worshipped. This practice provides valuable historical and personal information, allowing musicians and scholars to attribute works to specific masters and understand the cultural and religious influences that shaped their artistic and spiritual creations.

232. (A) Kakapadam
The Shadanga system defines the six components or 'limbs' used to build and reckon rhythmic cycles in Carnatic music. These six Angas are Anudrutam, Drutam, Laghu, Guru, Plutam, and Kakapadam. While components like Laghu and Drutam are used frequently in the common Sapta Talas, Kakapadam is the longest and rarest of the six Angas, representing a duration of sixteen beats. Recognizing these six components is essential for a comprehensive understanding of traditional South Indian rhythmic theory and its historical development.

233. (C) P-4, Q-3, R-1, S-2
In the notation of Carnatic rhythmic components, each Anga is represented by a specific symbol. Anudrutam is denoted by 'U', and Drutam is represented by a circle '0'. The Laghu is marked by a vertical line '|', and the Guru is indicated by the number '8'. These symbols are used to write down the structure of various Talas, guiding the performer on the required hand gestures and the specific duration of each segment within the overall rhythmic cycle.

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234. (A) Free from Tala constraints
Alapana is the unmetered, free-form melodic improvisation that serves as the opening movement of a raga presentation in Carnatic music. Because it is performed without the constraints of a Tala cycle or rhythmic accompaniment, the artist has complete freedom to explore the raga's nuances and emotional depth. Through Alapana, the performer systematically builds the raga's personality, establishing its key phrases and registers at their own pace, providing a pure melodic experience for the listener before moving to structured compositions.

235. (D) Pulsating rhythm without a rigid Tala framework, often using syllables like "Ananta"
Tanam is a specialized form of improvisation in the Carnatic tradition that features a strong, rhythmic pulsation. Although it maintains a steady drive, it is performed without a rigid Tala cycle or percussion accompaniment. Musicians typically use meaningless syllables such as "Ananta" or "Tham-Nam" to emphasize the rhythmic flow. Tanam bridges the gap between the free-form Alapana and the meter-bound Kriti, demonstrating the artist's ability to create rhythmic momentum through melodic phrasing alone while maintaining the raga's character.

236. (B) The tonal variation expressing different moods
Swara Kaku is a classical concept that refers to the subtle modulation and tonal variation applied to musical notes to express different emotional shades or 'Rasas'. It is the art of giving 'voice' to the swaras, ensuring that they communicate more than just their pitch. By using Swara Kaku, a performer can evoke feelings of joy, sorrow, or wonder, making the raga come alive. This expressive technique is fundamental to the aesthetic power of Indian classical music and its goal of emotional resonance.

237. (C) An apostrophe or stroke above the note
In the Akarmatrik notation system, used primarily for Bengali music including Rabindra Sangeet, the octave of a note is indicated by specific markers. To denote a swara in the Taar Saptak, or the higher octave, an apostrophe-like stroke is placed above the note. This clear visual signal allows the performer to instantly identify the required register. Proper notation of octaves is essential for preserving the melodic integrity of a composition and ensuring it is performed in the correct pitch range as intended.

238. (D) 1, 2, and 3
Melodic instruments like the Sitar, Sarod, and Bansuri are specifically designed and traditionally utilized to execute the complete classical sequence of Alap, Jod, and Jhala. These sections allow the instrumentalist to explore a raga through slow melodic expansion, rhythmic pulsation without drums, and finally rapid drone striking. While the Tabla is a rhythmic instrument that accompanies these forms, it does not perform the melodic sequence itself. Therefore, the melodic instruments are the primary vehicles for this traditional Hindustani raga development.

239. (A) Fretless or fretted stringed instruments (e.g., Sarod, Sitar)
Ghaseet is a specialized instrumental technique that involves a rapid and forceful slide along a string to connect different notes. It is particularly effective on instruments like the Sarod and Sitar, where the musician can use the string's length to create a continuous sound. Ghaseet adds a percussive and dynamic melodic quality to the performance, similar to a very fast vocal Meend. This technique demonstrates the performer's finger strength and technical control over the instrument's melodic and resonant capabilities.

240. (B) Imdadkhani
The Imdadkhani Baj, associated with the Etawah Gharana, is a prominent style of Sitar and Surbahar playing that is famous for its close mimicry of the vocal Khayal style. This approach, known as the Gayaki Ang, emphasizes intricate melodic movements, slow developments, and vocal-like ornaments such as Meend and Gamaka. By translating vocal nuances onto the Sitar, the Imdadkhani Baj focuses on the lyrical and expressive potential of the instrument, creating a soulful and highly detailed melodic presentation of the raga.

241. (B) Harmony utilizes simultaneous sounding of pitches to create chords
The fundamental structural difference between the two systems lies in their approach to pitch. Western harmony relies on the vertical arrangement of sound, where multiple notes

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are played simultaneously to form chords and harmonic progressions. In contrast, Indian music is primarily melodic and horizontal, focusing on the detailed development of single-note sequences over time. While Indian music uses a drone for harmonic foundation, it does not employ the complex system of simultaneous chordal harmony that defines much of Western classical and popular music.

242. (A) Laghu
In the Carnatic system, the thirty-five Tala framework is generated through the systematic variation of the Jati of the Laghu component. While other Angas like the Drutam and Anudrutam have fixed durations, the Laghu can represent three, four, five, seven, or nine beats based on its Jati. By applying these five Jati variations to each of the seven principal Talas, musicians create thirty-five unique rhythmic cycles. This method provides a logical and expansive way to organize rhythm using a few foundational building blocks.

243. (C) 1, 2, and 3
The Theka is the essential rhythmic pattern that defines a Tala, expressed through specific syllables or bols. It makes the abstract time cycle audible and serves as the foundational pattern played by the Tabla during accompaniment. A Theka can be played in various tempos, including Vilambit laya. It is structurally different from a Tihai, which is a concluding phrase repeated three times. The Theka provides the continuous and steady rhythmic ground over which the entire musical performance is developed and sustained.

244. (D) It divides the Tala cycle into logical segments to help maintain the rhythm.
A Vibhag is a structural division within a Tala cycle that serves to organize the beats into logical segments. Much like a bar in Western music, Vibhags help both the main performer and the accompanist keep track of their position within the time cycle. Each Vibhag is marked as either stressed or unstressed, guiding the overall rhythmic flow. Clear identification of Vibhags is essential for maintaining the correct internal structure and mathematical precision of the Tala during a performance.

245. (C) It is the point where melody and rhythm resolve.
The Sama is the first beat of the Tala cycle and is considered the most significant point in a musical performance. It represents the ultimate resolution where both the melodic phrases and the rhythmic variations come together in a unified climax. Reaching the Sama simultaneously creates a sense of aesthetic satisfaction and perfect closure for an Avartana. It serves as the primary landmark for synchronization between the main artist and the drummer, marking the beginning and end of each rhythmic cycle.

246. (B) Thumri
Laggi is a lively and fast-paced rhythmic variation typically played on the Tabla toward the end of a Thumri or other semi-classical vocal performance. These variations involve rapid and intricate drum patterns that match the playful and romantic mood of the genre. The transition to Laggi provides a spirited rhythmic flourish, allowing the drummer to showcase their technical agility and build excitement. This interaction between the vocalist and the drummer is a characteristic highlight of the Thumri tradition in Hindustani music.

247. (D) Deliberately avoids the Sama for artistic tension
When a rhythmic phrase is designed to land on the Vishama point, it means the performer is intentionally avoiding a direct resolution on the Sama beat. Instead, the climax of the phrase lands off-beat, creating a sense of rhythmic suspense and artistic tension. This sophisticated technique demonstrates the musician's mastery over complex rhythmic placements. Eventually, the tension is resolved when the music returns to the steady cycle or reaches a subsequent Sama, providing a dynamic and engaging experience for the listener.

248. (A) Saptak
The sequence "Sa Re Ga Ma Pa Dha Ni" represents the seven primary musical notes that form the core of a Saptak, or octave, in Indian music. These fundamental swaras are Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nishada. This set of notes serves as the essential building block for constructing scales and ragas. By arranging these seven notes and their various

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natural and altered versions, musicians create the diverse and intricate melodic structures that define the entire Indian classical musical tradition.

249. (C) A note that accompanies and enriches the Vadi and Samvadi
An Anuvadi swara is a note within a raga that is neither the most prominent nor a dissonant one. It serves as a supportive note that accompanies the Vadi and Samvadi to complete the raga's melodic scale. Anuvadi notes provide the necessary tonal context and filler, ensuring that the raga has a full and balanced structure. They enrich the melody by providing secondary emphasis and helping to establish the raga's overall aesthetic and characteristic phrases during a performance.

250. (A) Rasa (Aesthetic Emotion)
The ultimate goal of Indian classical music, achieved through the systematic application of Raga, Tala, and specific ornaments like Gamakas, is to evoke Rasa. Rasa represents the aesthetic emotion or sentiment that the music creates in the heart of the listener. Whether it is tranquility, joy, or longing, the successful evocation of Rasa is what transforms a mere technical performance into a profound artistic experience. This connection between musical structure and emotional resonance is the defining spiritual and aesthetic core of the tradition.

251. (B) Ahata Nada
In the study of musical acoustics and ancient theory, sound is categorized based on its physical manifestation. Ahata Nada refers specifically to sound produced by the striking or friction of physical objects. This classification distinguishes it from unstruck sound, highlighting the importance of tangible interaction in creating the audible vibrations used in performance.

252. (A) Suddha Swara
Within the framework of classical melodic structures, a note that maintains its original, unvaried frequency is defined as a pure pitch. Known as Suddha Swara, it serves as the foundational reference point for the musical scale. This classification allows theorists to distinguish stable tonal foundations from notes that undergo modifications or shifts in their pitch positions.

253. (C) Vikrit Swara
In classical music theory, notes that deviate from their natural or pure positions are categorized as modified pitches. These are formally recognized as Vikrit Swara. Such variations are essential for creating diverse melodic scales, as they provide the necessary tonal flexibility to express complex emotional nuances that a rigid, unvaried scale of pure notes cannot achieve alone.

254. (D) Shruti and its five jaties
The systematic organization of pitch in ancient music involves the identification of microtonal intervals. These subtle auditory distinctions are captured through the classification of microtones into specific units called Shruti. These units are further organized into five distinct jaties, providing a rigorous theoretical framework for musicians to master the precise calibration required for authentic melodic expression.

255. (C) Seven Swaras used in Gandharva
Historical documentation of musical evolution reveals a significant transition in the arrangement and application of notes. The progression moved from the ancient chanting systems, which utilized the Seven Vedic Swaras, to the more formalized melodic frameworks of Gandharva music. This shift reflects the development of more complex and structured scales that laid the groundwork for classical music systems.

256. (B) Vadi
In the hierarchical organization of a Raga, one specific note is designated as the most significant and frequently used pitch. This note is known as the Vadi, or the sonant note. It acts as the primary melodic anchor, defining the core character and structural integrity of the performance while dictating the overall mood and emotional resonance.

257. (D) They act as Anuvadi
Beyond the primary sonant and consonant pitches that define a melody, other notes within the scale provide essential support to the musical structure. These auxiliary notes are classified as Anuvadi. They serve to enrich the melodic texture and reinforce the established framework of the Raga, ensuring a cohesive and well-rounded expression of the chosen musical scale during performance.

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258. (A) Vivadi (dissonant note)
Certain notes technically outside the primary structure of a Raga are sometimes introduced to add depth. These dissonant notes are known as Vivadi. Using them effectively requires high levels of artistic mastery, as their presence must be subtle and controlled. If mishandled, these notes can disrupt the established aesthetic mood and compromise the purity of the melodic framework.

259. (C) By employing a catch-phrase or Pakad
The identity of a specific melodic framework is often established through a unique, recurring sequence of notes. This characteristic catch-phrase is known as the Pakad. By repeatedly using this specific musical signature, a performer allows the audience to immediately recognize the Raga being performed, highlighting its most distinctive features and distinguishing it from other similar sounding musical structures.

260. (A) Purvanga
The structural division of an octave into two halves allows for a more detailed analysis of melodic movement. The lower portion of the octave, consisting of the first four notes, is formally designated as the Purvanga. This operative zone is crucial for determining the functional distribution of pitches and contributes significantly to the specific emotional resonance of a melody.

261. (D) Through a slow, unmetered Alapa
A classical performance typically begins with a foundational phase where the performer introduces the essential characteristics of the chosen melody. This phase is known as the Alapa, which is performed at a slow pace without a fixed rhythmic meter. This unmetered exploration allows for the gradual unfolding of notes, effectively establishing the fundamental mood and atmosphere for the entire recital.

262. (B) Tana
As a musical performance progresses in intensity, the performer often showcases technical agility through the execution of fast and complex sequences of notes. These rapid melodic phrases are classified as Tana. They demonstrate the artist's structural command and vocal or instrumental dexterity, adding a layer of rhythmic complexity and excitement to the elaboration of the melodic framework being presented.

263. (C) Meend
One of the most significant decorative techniques in classical music involves moving between two different notes without any abrupt interruption. This smooth, continuous glide is known as Meend. It ensures that the sonic continuum remains unbroken, creating a fluid and expressive transition that enhances the emotional depth and melodic continuity of the performance across various pitch positions.

264. (D) Crisp, swift grace notes around a principal tone
Aesthetic embellishments are essential for adding rhythmic vitality and decorative flair to a melody. Specific types of ornamentation include Khatka and Murki, which are defined as crisp and swift grace notes. These fast melodic clusters are centered around a principal tone, providing a sharp and detailed texture to the performance while highlighting the artist's precision and control over ornamentation.

265. (A) Soot and Ghaseet
In instrumental music, specific techniques are employed to create continuous sound variations while moving along the strings. Two prominent styles of sliding are identified as Soot and Ghaseet. These techniques allow the musician to produce seamless transitions between notes, adding a unique textural quality to the melody that is characteristic of traditional stringed instrument execution and stylistic expression.

266. (B) Shadava
The classification of melodic frameworks is often determined by the number of notes present in the scale. A structure that utilizes exactly six notes in its ascending and descending patterns is formally classified as Shadava. This system of categorization helps theorists organize diverse musical compositions based on their complexity and the specific tonal resources used to define their unique identity.

267. (B) Alpatva-Bahutva
The frequency with which certain notes are used determines the underlying character of a melody. This concept is governed by the principle of

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Alpatva-Bahutva. Alpatva refers to the deliberate minimal usage of a note, while Bahutva involves its maximal usage. Together, they shape the mood by emphasizing certain pitches while keeping others subtle, thereby defining the melodic identity.

268. (A) Tirobhava
In advanced melodic elaboration, a performer may temporarily conceal the primary structure of a Raga by introducing elements of another similar melody. This act of overshadowing is known as Tirobhava. It creates a sense of mystery and tension, which is later resolved when the original melody is reinstated, demonstrating the performer's skill in manipulating the listener's perception of melodic forms.

269. (C) Graha
Traditional musical theory identifies specific structural anchors that define the beginning, middle, and end of a melodic sequence. The pitch that serves as the official starting point for a composition or phrase is known as Graha. Identifying this foundational note is essential for understanding the starting framework and the subsequent development of the melody within its established tonal parameters.

270. (D) Apanyas
Melodic compositions often include specific points where the performer pauses or settles during the progression of the music. While the final resting pitch is the most prominent, there are also intermediate points of rest within the structural phrasing. These temporary resting notes are formally referred to as Apanyas, and they help provide balance and rhythmic breathing room within the melodic narrative.

271. (C) Geeta
The historical study of vocal music traces the origins of organized song forms to ancient times. Structured vocal compositions from this early period are primarily classified as Geeta. These forms represent the foundational efforts to organize lyrics and melody into a cohesive unit, serving as the basis for the more complex and formalized musical traditions that developed in subsequent centuries.

272. (B) Gandharva and Marga
Ancient musical systems were often categorized based on their purpose and degree of formality. Traditions that were strictly structured and intended for sacred or ritualistic use were known as Gandharva and Marga Sangeeta. These forms were highly esteemed for their perceived spiritual efficacy and required rigid adherence to traditional rules, distinguishing them from more flexible and secular musical practices.

273. (D) Deshi Sangeeta
Beyond the formalized sacred traditions, music also evolved to meet the needs of diverse regional populations and popular preferences. These accessible and culturally varied forms are identified as Deshi Sangeeta. Unlike the rigid Marga traditions, Deshi Sangeeta allowed for local variations and aesthetic innovations, ensuring that musical expression remained relevant and engaging across different geographical and social contexts.

274. (A) Vocal and instrumental ensemble
Historical records describe the organizational structure of ancient musical performances, which often featured a combination of performers. The term Kutapa refers to an early form of a musical ensemble that included both vocalists and instrumentalists. This concept highlights the sophistication of ancient music, showing that the idea of a coordinated group of performers existed long before modern orchestral arrangements.

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275. (C) Vaggeyakara
In classical traditions, a high level of prestige is accorded to artists who can create both the words and the music of a composition. Such a master composer is known as a Vaggeyakara. This dual expertise ensures a seamless integration of lyrical content and melodic structure, which is considered essential for the creation of authentic and emotionally powerful musical works.

276. (A) Jod
Following the introductory phase of an instrumental performance, the music enters a stage where a sense of pulse is introduced. This section, known as the Jod, is marked by a clear rhythmic movement but lacks accompaniment from percussion instruments. This transition helps build momentum and prepares the listener

for the more complex and faster rhythmic sections that follow in the recital.

277. (D) Gat
The central portion of many instrumental performances is built around a specific melodic and rhythmic structure. This pre-composed framework is called the Gat. It serves as the primary foundation or canvas upon which the musician explores various improvisations. The Gat provides the necessary structural boundaries within which the performer can express technical skill and creative variations during the performance.

278. (B) Baj
Different traditions of instrumental performance are often distinguished by their unique methods of articulation and phrasing. These diverse stylistic schools and specific techniques for playing an instrument are collectively known as Baj. Each Baj represents a particular aesthetic approach and technical lineage, influencing how a performer interprets a melody and interacts with the instrument's specific sonic capabilities.

279. (C) Harmony
Comparative studies of musical systems often highlight fundamental differences in how notes are structured. While many Eastern systems focus on sequential tones, Western musical traditions are frequently characterized by the use of vertical tonal combinations. This simultaneous sounding of different pitches is known as Harmony, creating a multi-layered soundscape that contrasts with the predominantly linear and melodic nature of classical Eastern traditions.

280. (D) Alankara
Mastery of a musical instrument requires rigorous practice of structured patterns designed to improve dexterity and understanding. These systematic ornamental exercises are termed Alankara. By practicing these complex melodic sequences, students develop the technical proficiency and structural awareness necessary to perform intricate ornamentations and navigate various registers with precision, forming a vital part of traditional musical training and development.

281. (A) Tala
Rhythm in classical music is organized into recurring cycles that provide a framework for both compositions and improvisations. This fundamental cyclical time cycle is known as Tala. It governs the temporal aspects of a performance, ensuring that the soloist and the accompanist remain synchronized while navigating the complex rhythmic structures and variations that occur throughout the musical piece.

282. (B) Layakari
Rhythmic virtuosity is demonstrated through the skillful manipulation of time and the subdivision of beats. This practice of executing complex variations, syncopations, and rhythmic patterns within a fixed tempo is categorized as Layakari. It allows performers to explore diverse mathematical possibilities and creative expressions, adding layers of excitement and structural depth to the rhythmic foundation provided by the underlying time cycle.

283. (B) Matra
Every rhythmic cycle is composed of a series of individual beats that serve as the basic building blocks of its structure. The fundamental unit of measurement for these beats is known as the Matra. By counting and organizing these units, musicians can define the length and internal organization of any given time cycle, providing a precise metric for musical timing and coordination.

284. (A) Khali
Within the internal structure of a rhythmic cycle, certain beats are highlighted visually or audibly to guide the performer. While some divisions are marked by a clap, others are represented by a silent wave of the hand. This silent gesture denotes an empty or negated beat, which is formally called Khali. It serves as a crucial reference point for maintaining rhythmic orientation.

285. (C) Theka
The practical application of a rhythmic cycle on percussion instruments is made possible through a set of identifying sounds. These sounds are represented by a specific sequence of standardized drum syllables, collectively known as the Theka. The Theka provides the basic rhythmic identity of a Tala, allowing the percussionist to maintain

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the cyclical framework and provide a steady foundation for the soloist.

286. (D) Peshkar
A solo percussion recital often begins with a composition that sets a formal and serious tone. This introductory piece is characterized by its dignified and expansive nature, allowing the performer to gradually introduce the syllables of the drum. Formally known as Peshkar, it serves as an elegant opening that showcases the artist's foundational control and aesthetic sensibility before moving to faster compositions.

287. (C) Quida
One of the most rigorous forms in percussion music involves the development of a theme through various permutations. This systematic theme and variation form is known as Quida. It follows strict rules regarding the manipulation of specific drum syllables, requiring the performer to demonstrate precise control and mathematical logic while exploring the diverse rhythmic possibilities inherent within the original thematic structure.

288. (B) Paran
In percussion repertoire, certain compositions are distinguished by their forceful and energetic character. A powerful piece that incorporates heavy syllables typically derived from the older Pakhawaj drum tradition is known as a Paran. These compositions add a dramatic and vigorous element to the performance, highlighting the artist's ability to integrate diverse traditional influences into a contemporary solo drum recital.

289. (D) Tihai
Rhythm in classical music often uses specific devices to create and resolve structural tension. One such technique involves repeating a rhythmic phrase exactly three times so that it ends perfectly on the first beat of the next cycle. This device is called a Tihai. It serves as a powerful concluding element, providing a sense of completion and mathematical precision to a musical passage.

290. (A) Laggi
Towards the end of a performance, or during semi-classical sections, a percussionist may shift to more lively and fast-paced patterns. These crisp, rapid rhythmic sequences are known as Laggi. They are used to add a sense of brightness and decorative flair to the music, showcasing the performer's versatility and ability to adapt their technique to lighter, more rhythmic genres.

291. (C) 35 Talas
The rhythmic framework in certain classical traditions is built upon a set of basic cycles that can be expanded mathematically. By applying different subdivisions of beats to the seven primary rhythms, theorists have derived a comprehensive system. This expanded system consists of 35 distinct Talas, providing a vast and diverse range of rhythmic structures for composers and performers to utilize in their works.

292. (A) Taladasa pranas
The theoretical foundation of rhythm is governed by a set of core principles that define its essential characteristics. These are known as the Taladasa pranas, which translates to the ten vital breaths of rhythm. These principles cover various aspects of time measurement, tempo, and structural manipulation, ensuring that rhythmic execution remains grounded in a rigorous and systematic understanding of temporal movement.

293. (D) Avartana
Rhythm is perceived as a recurring movement that returns to its starting point after a fixed duration. A single, complete revolution of such a rhythmic cycle is technically termed an Avartana. Understanding the boundaries of an Avartana is crucial for both performers and listeners, as it defines the recurring temporal unit within which all melodic and rhythmic improvisations must be organized.

294. (B) Atita
In advanced rhythmic play, musicians may choose to deviate from the standard alignment with the principal beat. When a melodic or rhythmic phrase is intentionally designed to conclude or arrive slightly after the main beat, it is labeled as Atita. This delayed entry creates a specific aesthetic effect and demonstrates the performer's sophisticated control over the timing and placement of musical phrases.

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295. (C) Anagata
Performers often manipulate the points of rhythmic convergence to add interest and complexity. An anticipatory arrival, where the musical phrase reaches its conclusion or a significant point just before the principal beat, is defined as Anagata. This technique of striking before the expected pulse requires precise synchronization and adds a dynamic, forward-moving energy to the overall rhythmic structure of the performance.

296. (D) Katapayadi scheme
The organization of musical scales in South Indian theory involves a sophisticated system that links syllables to numerical values. This mathematical formula is known as the Katapayadi scheme. It allows theorists to efficiently determine the precise sequential position of different scales within a larger classification system, facilitating the systematic naming and categorization of numerous melodic structures based on their specific tonal arrangements.

297. (A) Mudra
In classical compositions, it is traditional for the creator to embed a specific word or phrase into the lyrics to identify themselves. This unique composer's signature is known as the Mudra. The Mudra not only serves as a mark of authorship but often provides historical and biographical context, ensuring that the legacy and identity of the composer are preserved through oral transmission.

298. (B) Niraval
One of the most expressive forms of melodic elaboration involves taking a single line of poetry and creating multiple spontaneous variations. This technique is known as Niraval. The artist must maintain the original rhythmic framework and lyrical integrity while exploring different melodic possibilities, showcasing their ability to blend technical skill with deep emotional interpretation of the text within the chosen Raga.

299. (B) Shadangas
The complex structure of rhythmic cycles is built upon several foundational components. In traditional theory, there are six integral parts that organize and define the subdivisions of a time cycle. These parts are collectively identified as Shadangas. They provide the structural scaffolding necessary for the precise measurement of time, allowing for the consistent and accurate execution of diverse rhythmic frameworks in performance.

300. (A) Kaku
Vocal expression in classical music goes beyond the correct execution of notes and rhythm. Artists also use subtle variations in the quality, tone, and color of their voice to convey specific emotions. This technique of emotional modulation is termed Kaku. It allows the performer to infuse the music with nuanced feelings, enhancing the overall expressive impact and depth of the melodic narrative.

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CHAPTER 02
Folk Music

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1. Which of the following best defines the oral tradition in the context of Indian folk music?
(A) Music that is strictly written down in ancient texts before being sung
(B) Music transmitted from generation to generation through singing and listening
(C) Music that requires formal institutional training for public performance
(D) Music composed exclusively by recognized royal court musicians

2. Identify the correct statement regarding the evolution of Indian folk music.
(A) It developed spontaneously from the daily lives, occupations, and rituals of ordinary people.
(B) It evolved strictly from the rigid grammatical rules of the Natya Shastra.
(C) It was entirely derived from Persian musical traditions during the medieval period.
(D) It originated solely as an elitist art form before reaching the masses.

3. Identify the correct pair of folk music and its region of origin.
(A) Lavani - Gujarat
(B) Pandavani - Punjab
(C) Baul - West Bengal
(D) Bhatiali - Rajasthan

4. Read the following statements about the characteristics of folk music:
I. It relies heavily on written musical scores.
II. It possesses collective authorship and reflects community identity.
III. It strictly adheres to the complex Raga-Tala rules of classical music.
IV. It frequently employs regional dialects and vernacular languages.
Which of the above statements are correct?
(A) I and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) II and IV only

5. Which of the following is NOT a characteristic feature of Indian folk instruments?
(A) They are usually made from locally available natural materials.
(B) They are often deeply associated with specific castes or occupational groups.
(C) They are highly standardized and factory-manufactured across the country.
(D) They primarily serve the function of rhythmic or drone accompaniment.

6. Given below are two statements regarding Indian folk music:
Statement I: Indian folk music rarely uses complex fractional Talas commonly found in Hindustani classical music.
Statement II: Folk music rhythms are generally based on simple, symmetrical beats that facilitate community dancing and singing.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

7. Identify the incorrect pair of folk instrument and its primary structural category.
(A) Kamaicha - Chordophone (String)
(B) Dholak - Membranophone (Drum)
(C) Chimta - Idiophone (Percussion)
(D) Ektara - Aerophone (Wind)

8. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk music often serves as a functional tool for occupational synchronization rather than mere entertainment.

Reason (R): Rhythmic work songs, such as harvesting or boat-rowing songs, help laborers coordinate their physical movements and reduce fatigue.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

9. In the context of occupational folk songs, the 'Vanchipattu' is primarily sung during which of the following activities?
(A) Harvesting crops in Punjab
(B) Grinding grain in Maharashtra
(C) Boat racing in Kerala
(D) Camel herding in Rajasthan

10. A researcher studying the Ragas used in Indian folk music will most likely find a high prevalence of which of the following Ragas in the folk songs of the Himalayan and sub-Himalayan regions?
(A) Raga Pahari
(B) Raga Darbari
(C) Raga Todi
(D) Raga Malkauns

11. Identify the incorrect statement concerning the relationship between Indian classical music and folk music.
(A) Many classical Ragas have evolved from regional folk tunes.
(B) Desi Sangeet, mentioned in ancient texts, shares characteristics with modern folk music.
(C) Classical musicians often incorporate folk melodies to add popular appeal to their concerts.
(D) Folk music strictly borrows its structural framework from the Dhrupad style.

12. Match List I with List II:
List I: (Folk Music Style)
P. Bihu
Q. Chakri
R. Bhavai
S. Oggu Katha
List II: (State/Region)
1. Kashmir
2. Assam
3. Telangana
4. Gujarat
Choose the correct answer from the options given below:
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

13. Which capability is most essential for a traditional folk musician performing a ballad like Alha?
(A) Mastery over slow-paced Vilambit Laya improvisations
(B) Formal certification from a recognized musical Gharana
(C) Memorization of lengthy oral epics and expressive storytelling
(D) Ability to perform complex mathematical Tihais

14. Read the following situation: A traditional singer from Rajasthan uses a bowed string instrument with a large circular resonator covered with goat skin, primarily singing for the Rajput patrons. What instrument is the performer most likely using?
(A) Sitar
(B) Ravanahatha
(C) Dotara
(D) Kamaicha

15. Which of the following is the most appropriate description of a 'Folk Fair' (Mela) in the context of musical tradition?
(A) A socio-cultural gathering where oral traditions and community bonds are renewed
(B) A purely commercial livestock marketplace focused on the trade of local rural goods
(C) A formal classical music festival restricted to high-ranking officials and elite audiences
(D) A government-sponsored event focused solely on contemporary agricultural technology

16. Consider the following statements regarding the Tala systems used in folk music:
I. Keherwa is an 8-beat cycle extensively used

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in folk music.
II. Dadra is a 6-beat cycle common in lighter folk forms.
III. Folk percussionists exclusively use the Tabla for rhythmic accompaniment.
IV. The Khemta Tala is highly prevalent in the folk music of Bengal.
V. Folk rhythms prioritize complex cross-rhythms (Layakari) over steady dance beats.
Which of the statements given above are correct?
(A) II, III, and V only
(B) I, II, and IV only
(C) I, III, and IV only
(D) I, II, and V only

17. The famous traditional folk artist Teejan Bai is associated with which distinct folk performance style?
(A) Baul Gaan
(B) Pandavani
(C) Lavani
(D) Chaiti

18. What defines the 'Bhatiali' form of folk music?
(A) A river song traditionally sung by boatmen in Bengal
(B) A desert song sung by camel drivers in Gujarat
(C) A martial arts dance song from Punjab
(D) A wedding song performed exclusively by women in Uttar Pradesh

19. Identify the correct statement regarding the Pushkar Fair.
(A) It is a classical dance festival held annually in Tamil Nadu.
(B) It is a purely religious festival where secular music is strictly prohibited.
(C) It is a cultural and livestock fair in Rajasthan featuring folk music and dances.
(D) It is an annual boat racing festival held to celebrate the monsoon in Kerala.

20. Read the following list of folk fairs/festivals:
I. Gangaur Festival
II. Pushkar Mela (Kartik)
III. Teej Festival (Shravan)
IV. Baisakhi
Arrange the above in a chronological sequence based on their typical occurrence in the traditional Indian festival calendar, starting from the beginning of the Hindu New Year (Chaitra):
(A) I, IV, III, II
(B) IV, I, III, II
(C) I, III, II, IV
(D) IV, III, I, II

21. Which of the following talas is NOT typically associated with standard Indian folk music performances?
(A) Keherwa
(B) Dadra
(C) Shikhar Tala (17 beats)
(D) Deepchandi

22. Given below are two statements regarding the evolution of folk music:
Statement I: Folk music does not evolve; it remains exactly as it was centuries ago without any external influences.
Statement II: Modern folk music often incorporates contemporary issues and occasionally uses electronic instruments.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

23. Identify the incorrect pair of a prominent folk artist and their associated genre.
(A) Purna Das - Baul
(B) Malini Awasthi - Kajari
(C) Mame Khan - Manganiyar folk
(D) Sharda Sinha - Pandavani

24. Consider the following characteristics regarding the Baul tradition of Bengal:
I. It is heavily influenced by Sufism and Vaishnavism.
II. Ektara and Duggi are commonly used instruments.
III. The songs strictly follow the verses of the Rig Veda.
IV. The lyrics often contain profound philosophical and mystical meanings.
Which of the above statements are correct?

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(A) I, II, and IV only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and III only

25. The seasonal folk song 'Kajari' is predominantly sung during which season?
(A) Winter
(B) Spring
(C) Monsoon
(D) Autumn

26. Which of the following correctly describes a 'Powada'?
(A) A Marathi ballad singing praises of heroic deeds
(B) A lullaby from Kerala
(C) A comedic theatrical performance in Assam
(D) A harvest song from Odisha

27. Identify the correct statement regarding the 'Bhangra' folk form.
(A) It originated as a martial art form in Kerala.
(B) It is exclusively performed by women using the Giddha rhythm.
(C) It traditionally uses the Kamaicha as its lead instrument.
(D) It is a harvest dance and music tradition native to Punjab.

28. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk instruments like the Dotara and Ektara are considered essential in Baul music.
Reason (R): These instruments provide complex polyphonic harmonies required for classical orchestration.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. The extensive use of microtones (Shrutis) that do not fall precisely on the keys of a harmonium is most prominently heard in the folk music of which community?
(A) Urban pop musicians
(B) Classical pianists
(C) Manganiyars of Rajasthan
(D) Modern fusion bands

30. The term 'Langa' in the context of Indian folk music refers to:
(A) A specific rhythmic cycle of 14 beats
(B) A type of wind instrument made from bamboo
(C) A traditional costume worn during the Bihu dance
(D) A hereditary community of Muslim folk musicians in Rajasthan

31. Identify the incorrect statement about the 'Rauf' folk tradition.
(A) It is heavily accompanied by the loud beating of the Dholak.
(B) It is a traditional folk dance-music of Kashmir.
(C) It is predominantly performed by women.
(D) It is traditionally performed during the spring season and Ramzan.

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32. Match List I with List II:
List I: (Folk Instrument)
P. Algoza
Q. Tumbi
R. Dhol
S. Manjira
List II: (Classification)
1. Membranophone
2. Idiophone
3. Aerophone
4. Chordophone
Choose the correct answer from the options given below:
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

33. If a folk researcher wants to study spontaneous lyrical improvisation and conversational singing between male and female groups, which form would be most appropriate to observe?
(A) Dhrupad singing
(B) Sawal-Jawab in Lavani or Lokgeet
(C) Vedic chanting
(D) Instrumental Sitar recital

34. A festival takes place in a northeastern state in December to showcase the rich cultural heritage and folk music of indigenous tribes. It is named after a bird. Identify the festival.
(A) Hornbill Festival
(B) Tarnetar Fair
(C) Majuli Festival
(D) Poush Mela

35. What is the most appropriate reason for the categorization of folk music based on life-cycle events?
(A) These events require formal certification from various state-run music academies.
(B) These are the only designated times when specific musical instruments are allowed.
(C) Folk music is intrinsically woven into rites such as birth, marriage, and death.
(D) The central government mandates the use of specific songs for different life stages.

36. Consider the following statements regarding Ragas in folk music:
I. Raga Mand is deeply associated with the folk music of Rajasthan.
II. Folk singers consciously strictly adhere to the Vadi-Samvadi rules of classical Ragas.
III. Raga Pahari reflects the melodic contours of the mountainous regions.
IV. Raga Pilu is often used in light classical and folk forms due to its emotional versatility.
V. Folk melodies never use all seven notes of the scale.
Which of the statements given above are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, IV, and V only
(D) I, III, and IV only

37. The 'Tarnetar Fair', famous for its folk dances like Ras-Garba and traditional umbrellas, is held in which state?
(A) Maharashtra
(B) Rajasthan
(C) Gujarat
(D) Haryana

38. Which of the following defines the 'Giddha' folk form?
(A) A male martial art from Tamil Nadu
(B) A female ring dance and song tradition from Punjab
(C) A classical string instrument from Kashmir
(D) A religious chanting style from Uttar Pradesh

39. Identify the correct statement regarding the instrument 'Ravanahatha'.
(A) A percussion instrument made of wood and skin used in Assam.
(B) A modern electronic synthesizer used primarily in fusion folk.
(C) A type of double-reed bamboo flute played by the Bauls of Bengal.
(D) An ancient bowed string instrument used by the Bhopas of Rajasthan.

40. Read the following musical developments:
I. Prehistoric tribal chants and rhythm
II. Standardized classical Raga systems
III. Regional folk songs linked to agriculture
IV. Contemporary Folk-Pop fusion
Which of the following represents the correct chronological order of their evolutionary origins?
(A) I, II, III, IV
(B) I, III, II, IV
(C) III, I, II, IV
(D) II, I, III, IV

41. Which of the following is an exception to the general rule that folk music is entirely anonymous in authorship?
(A) Ancient harvest songs
(B) Traditional lullabies
(C) Compositions by recognized saint-poets like Lalon Fakir used in folk traditions
(D) Occupational grinding songs

42. Given below are two statements regarding the Surajkund International Crafts Mela:
Statement I: The Surajkund International Crafts Mela primarily focuses exclusively on classical music performances.
Statement II: Surajkund Mela is a platform that highlights regional folk arts, crafts, and musical performances from different states of India.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

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incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

43. Identify the incorrect pair regarding regional folk forms.
(A) Bidesiya - Bihar
(B) Burra Katha - Andhra Pradesh
(C) Villu Pattu - Tamil Nadu
(D) Khongjom Parba - Kerala

44. Consider the following statements about the 'Chaiti' folk song:
I. It is sung during the Hindu month of Chaitra.
II. It is prominently sung in Uttar Pradesh and Bihar.
III. It usually depicts the pain of separation or the romantic mood of spring.
IV. It is strictly sung without any percussion accompaniment.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) I, II, and IV only

45. In the context of folk classification, 'Sohar' songs are associated with which event?
(A) Death ceremonies
(B) Sowing of seeds
(C) Childbirth
(D) Royal coronations

46. What is the most appropriate reason why Raga Bhairavi is extensively found in Indian folk music?
(A) It requires mastery over highly complex vocal acrobatics and fast taans.
(B) Its scale uses only natural (Shuddha) notes found in basic musical scales.
(C) It is the only Raga permitted to be sung by untrained village singers.
(D) Its flat (Komal) notes offer a universal and emotional melodic appeal.

47. Identify the correct statement regarding 'Jugni' in folk music.
(A) It is a narrative folk song device in Punjabi music representing an observant, wandering female spirit.
(B) It is a classical Tala of 10 beats.
(C) It is a traditional wind instrument from Gujarat.
(D) It is a harvest festival celebrated in Odisha.

48. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk melodies are heavily influenced by the spoken language and dialect of their specific region.
Reason (R): The melodic contours and rhythmic phrasing of folk songs naturally follow the phonetic inflections and stresses of the local dialect.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

49. The 'Madal', a prominent percussion instrument, is most characteristic of the folk music of which region?
(A) Kashmir
(B) Central and Eastern India (Tribal/Folk belts)
(C) Rajasthan
(D) Kerala

50. The Kapalik style is a sub-genre of which famous Indian folk form?
(A) Pandavani
(B) Bhavai
(C) Yakshagana
(D) Baul

51. Identify the incorrect statement concerning 'Yakshagana'.
(A) It is a traditional theatre form of Karnataka.
(B) It incorporates dance, music, and dialogue.
(C) It strictly uses only Hindustani classical Ragas and avoids all local melodies.
(D) The Chande and Maddale are essential percussion instruments used in it.

52. Match List I with List II:

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List I: (Folk Festival/Fair)
P. Poush Mela
Q. Bhagoria Haat
R. Sonepur Mela
S. Desert Festival
List II: (State)
1. Madhya Pradesh
2. Rajasthan
3. West Bengal
4. Bihar
Choose the correct answer from the options given below:
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

53. If a student is analyzing the thematic content of 'Bhawaiya' songs, what primary theme will they encounter?
(A) The luxury of royal courts
(B) Classical philosophical debates on Vedanta
(C) The struggles and loneliness of mahouts (elephant drivers) and cart drivers in North Bengal
(D) Urban industrialization

54. Read the following situation: A performer narrates the epic of Mahabharata using a Tambura in one hand, standing and enacting different characters, often entering into a dramatic, high-energy state. Which folk tradition is being described?
(A) Lavani
(B) Pandavani
(C) Burra Katha
(D) Villu Pattu

55. Which of the following best represents the concept of 'Desi' as opposed to 'Margi' in ancient musical treatises, which applies to modern folk music?
(A) Desi refers to music that follows an inflexible, eternal spiritual path.
(B) Desi refers exclusively to instrumental music.
(C) Desi is music imported from foreign lands.
(D) Desi refers to regional music that varies according to local tastes and customs.

56. Consider the following statements regarding the 'Lavani' folk form:
I. It is native to Maharashtra.
II. It is usually performed to the beats of the Dholki.
III. It deals with diverse topics including romance, politics, and social issues.
IV. It is historically associated with the entertainment of soldiers in the Maratha army.
V. It strictly forbids women from performing.
Which of the statements given above are correct?
(A) I, II, III, and IV only
(B) I, III, IV, and V only
(C) II, III, and V only
(D) I, II, and V only

57. The folk instrument 'Tokari' is a traditional stringed instrument primarily used in the folk music of which state?
(A) Gujarat
(B) Kerala
(C) Assam
(D) Punjab

58. Which folk form is a conversational, narrative tradition from Andhra Pradesh and Telangana typically performed by a troupe of three people?
(A) Burra Katha
(B) Therukoothu
(C) Oggu Katha
(D) Harikatha

59. Identify the correct statement regarding the folk music of Goa.
(A) It has absolutely no western influence.
(B) It relies entirely on the Sitar for accompaniment.
(C) It is characterized solely by desert nomadic themes.
(D) Forms like Mando and Dulpod heavily incorporate Portuguese melodic and harmonic influences.

60. Read the following list of folk styles:
I. Rouf
II. Garba
III. Lavani
IV. Kummi
Which of the following represents the correct geographical sequence of these styles from

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North to South India?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

61. Which of the following is NOT a traditionally recognized classification of folk music?
(A) Ceremonial and ritualistic songs
(B) Occupational and work songs
(C) Symphonic orchestral sonatas
(D) Seasonal and agricultural songs

62. Given below are two statements regarding the 'Alha' folk tradition:
Statement I: The 'Alha' folk tradition of Uttar Pradesh and Madhya Pradesh is a soft, romantic singing style.
Statement II: Alha is sung in a vigorous, martial style to narrate tales of bravery and heroism.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

63. Identify the incorrect pair of a folk rhythm/Tala and its total number of beats.
(A) Deepchandi - 12 beats
(B) Keherwa - 8 beats
(C) Dadra - 6 beats
(D) Khemta - 6 (or 12) beats

64. Consider the following statements about the 'Borgeet' of Assam:
I. They were composed by Srimanta Sankardeva and Madhavdeva.
II. They are purely secular romantic songs.
III. They possess a structured Raga-Tala framework but are deeply rooted in regional devotion.
IV. They are commonly accompanied by the Khol and Tala.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

65. The folk songs known as 'Khunung Eshei' belong to which culturally rich Northeastern state?
(A) Mizoram
(B) Manipur
(C) Nagaland
(D) Tripura

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66. The concept of 'Gharana' (lineage-based musical schooling) is generally absent in Indian folk music. What is the most likely cause of this?
(A) Folk music is community-owned and learned through informal immersion.
(B) Folk music is considered too complex to be taught in an institutional setup.
(C) Folk musicians historically refused to teach their children to preserve secrets.
(D) The British colonial administration banned the formation of various folk gharanas.

67. Identify the incorrect statement regarding the 'Tumbi'.
(A) It is a large, multi-stringed harp.
(B) It is a heavy drum used in South Indian temples.
(C) It is a small, single-stringed plucked instrument famously associated with Punjabi folk music.
(D) It is a double-reed wind instrument similar to the Shehnai.

68. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk festivals like Bihu in Assam integrate music, dance, and agriculture seamlessly.
Reason (R): Bihu is celebrated in three parts (Bohag, Kati, and Magh), marking different crucial stages of the agricultural cycle (sowing, crop protection, and harvesting).
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

69. The narrative folk tradition of 'Oggu Katha' is performed predominantly by which community in Telangana?
(A) The fishing community
(B) The weaving community
(C) The Kuruma and Kuruba (shepherd/pastoral) communities
(D) The merchant community

70. What does the term 'Bhopa' refer to in the context of Rajasthani folk traditions?
(A) A specific melodic scale
(B) Priest-singers who perform the epic of Pabuji or Devnarayan using a Phad (scroll)
(C) A rhythmic pattern played on the Dholak
(D) A traditional headgear worn by dancers

71. Identify the incorrect statement regarding the 'Chhath' festival songs of Bihar.
(A) They are dedicated to the Sun God and Chhathi Maiya.
(B) They are usually sung in Bhojpuri, Maithili, or Magahi.
(C) They reflect deep purity, fasting rituals, and devotion.
(D) They are highly classical in nature and performed only by trained Dhrupad singers.

72. Match List I with List II:
List I: (Folk Form)
P. Sohar
Q. Bidaai
R. Rasiya
S. Nirguni Bhajan
List II: (Theme/Context)
1. Departure of the bride
2. Formless divine/mysticism
3. Childbirth celebration
4. Love of Radha-Krishna (Braj region)
Choose the correct answer from the options given below:
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

73. A student is analyzing a folk song that employs a 14-beat rhythm, usually played as 3-4-3-4. Which Tala is being observed?
(A) Roopak
(B) Dadra
(C) Deepchandi
(D) Jhaptal

74. Read the following situation: During a village fair in Maharashtra, performers engage in a fast-paced, high-energy dance drama accompanied by a Dholki and Tuntuni, often delivering socially satirical messages. Which form is being performed?
(A) Tamasha (incorporating Lavani)
(B) Bhavai
(C) Jatra
(D) Nautanki

75. Which of the following defines the concept of 'Lok Sangeet'?
(A) Music specifically created for international export
(B) Music generated by computer algorithms
(C) Instrumental music played in ancient royal courts
(D) Music of the people, traditionally transmitted orally, reflecting grassroots culture

76. Consider the following statements regarding the folk music of Bengal:
I. Gombhira is a traditional folk song form native to the Malda district.
II. Bhawaiya is sung predominantly by the people of the Sundarbans.
III. Baul songs transcend religious boundaries, combining Hindu and Sufi philosophy.
IV. Kirtan has heavily influenced the melodic structure of rural Bengali folk music.
V. Bhatiali songs are characterized by a slow, unmetered, pulling rhythm reflective of river currents.
Which of the statements given above are correct?
(A) I, II, III, and IV only
(B) I, III, IV, and V only
(C) II, III, IV, and V only
(D) I, II, and V only

77. The 'Ektara' is an instrument fundamentally associated with which of the following?
(A) Melodic ornamentation with fast taans
(B) Playing complex classical ragas like Mian ki Malhar
(C) Providing a continuous drone and rhythmic pulse

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(D) Producing loud bass beats for martial dances

78. Which Raga is inherently perceived in the traditional tunes of 'Heer' from Punjab?
(A) Raga Bhairav
(B) Raga Darbari
(C) Raga Yaman
(D) Raga Bhairavi

79. Identify the correct statement about 'Nautanki'.
(A) It is a popular folk operatic theater form in North India, especially Uttar Pradesh.
(B) It is a classical solo dance from Odisha.
(C) It does not use any musical instruments.
(D) It is traditionally performed exclusively by children.

80. Read the following list of rhythmic cycles (Talas):
I. Dadra
II. Keherwa
III. Khemta (standard variation)
IV. Deepchandi
Which of the following represents the correct ascending order based on their total number of beats?
(A) I, III, II, IV
(B) I, II, III, IV
(C) II, I, IV, III
(D) III, I, II, IV

81. Which folk tradition is considered an exception to the rule that folk music lacks philosophical depth, given its profound metaphorical lyrics about the human body and soul?
(A) Hori
(B) Baul
(C) Giddha
(D) Dandiya

82. Given below are two statements regarding folk instruments:
Statement I: Folk music instruments are always tuned to the standard A=440Hz concert pitch.
Statement II: Folk instruments are typically tuned relative to the performer's vocal range rather than a universal standard pitch.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

83. Identify the incorrect pair of an Indian state and its famous folk fair.
(A) Haryana - Surajkund Mela
(B) Gujarat - Tarnetar Fair
(C) Rajasthan - Kenduli Mela
(D) Assam - Ambubachi Mela

84. Consider the following statements regarding the 'Kalbelia' tradition:
I. It is associated with a snake-charming tribe in Rajasthan.
II. The Pungi (Been) and Dafli are primary instruments used.
III. The dance movements replicate the serpentine movements of a snake.
IV. It has been recognized by UNESCO as Intangible Cultural Heritage.
Which of the above statements are correct?
(A) I and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, II, III, and IV

85. The term 'Birha' in folk music primarily denotes:
(A) A song celebrating the birth of a child
(B) A harvest song of Kerala
(C) A narrative folk song genre from the Bhojpuri region centered around themes of separation
(D) A classical treatise on Tala

86. What is the fundamental cause of the diverse classifications of folk music (e.g., occupational, seasonal, ritualistic)?
(A) Mandates issued by ancient kings
(B) The intrinsic integration of music into every functional aspect of community life
(C) The need to categorize music for commercial sales
(D) Western academic influences

87. Identify the correct statement regarding 'Villu Pattu'.
(A) It is a classical vocal style of the Gwalior

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gharana.
(B) It strictly prohibits the narration of mythological stories.
(C) It is performed using a large keyboard synthesizer.
(D) It is a bow-song tradition of Tamil Nadu where a large bow is struck to create rhythm.

88. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Raga Kafi is widely found in the folk music of Punjab and Sindh (e.g., Tappe, Sufi Kafi).
Reason (R): The Kafi scale (with Komal Gandhar and Komal Nishad) naturally supports the emotional and linguistic inflections of the region's folk poetry.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

89. The 'Jat-Jatin' folk dance and song tradition is native to which state?
(A) Rajasthan
(B) Gujarat
(C) Bihar
(D) Punjab

90. The rhythmic pattern predominantly used in the 'Garba' dance is essentially a variation of which standard Tala?
(A) Keherwa (8 beats)
(B) Roopak (7 beats)
(C) Teental (16 beats)
(D) Ektaal (12 beats)

91. Identify the incorrect statement concerning the 'Bhawaiya' singers.
(A) They usually play the Dotara.
(B) They belong to the northern parts of West Bengal and Assam.
(C) Their songs frequently express the longing and sorrow of women waiting for their lovers.
(D) They employ complex Carnatic Ragas like Nattai.

92. Match List I with List II:
List I: (Folk Performer)
P. Mame Khan
Q. Purna Das
R. Malini Awasthi
S. Teejan Bai
List II: (Genre/Region)
1. Pandavani
2. Manganiyar (Rajasthan)
3. Baul (Bengal)
4. Awadhi/Bhojpuri Folk (UP)
Choose the correct answer from the options given below:
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-4, R-2, S-3

93. A performer wants to authentically replicate a traditional Rajasthani Langa performance. Which instrument is indispensable for this act?
(A) Sarod
(B) Mridangam
(C) Sindhi Sarangi
(D) Surbahar

94. A group of women form a circle in a courtyard during the Navratri festival. They clap rhythmically and sing in a call-and-reponse pattern in praise of Goddess Amba. What folk form is being performed?
(A) Giddha
(B) Kummi
(C) Dhalo
(D) Garba

95. Which statement best encapsulates the primary difference between Classical (Shastriya) and Folk (Lok) music?
(A) Classical music relies on rigid rules and grammar, whereas folk music allows spontaneous regional expression.
(B) Classical music is only vocal, while folk is only instrumental.
(C) Classical music is older than folk music.
(D) Classical music is only sung in Hindi, while folk music is sung in Sanskrit.

96. Consider the following statements regarding 'Gondhal' music:
I. It is a ritualistic folk art of Maharashtra.

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II. It is performed to invoke the blessings of deities like Bhavani.
III. The performers are known as Gondhalis.
IV. The Sambal is a key percussion instrument used in it.
V. It is a silent dance with no vocal singing.
Which of the statements given above are correct?
(A) I, II, and III only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, and V only

97. The 'Dandiya Raas' is traditionally associated with the mythological life of which deity?
(A) Lord Shiva
(B) Lord Krishna
(C) Lord Rama
(D) Goddess Durga

98. What defines the 'Manganiyar' community of Rajasthan?
(A) A hereditary community of Muslim musicians who perform for Hindu Rajput patrons
(B) A caste of sculptors
(C) A tribe of nomadic dancers in Kerala
(D) A community of classical Dhrupad singers

99. Identify the correct statement regarding 'Koli' songs.
(A) They are sung exclusively during the Diwali festival in Uttar Pradesh.
(B) They are martial songs from Punjab.
(C) They are the folk songs of the fishing communities of Maharashtra.
(D) They are primarily based on Raga Yaman.

100. Read the following stages of an agricultural cycle:
I. Sowing songs
II. Harvesting songs
III. Tilling/Ploughing songs
IV. Threshing/Processing songs
Which of the following represents the typical chronological order of the related folk songs?
(A) I, III, II, IV
(B) III, I, II, IV
(C) III, I, IV, II
(D) I, II, III, IV

101. Which of the following is NOT a characteristic of the Baul philosophy expressed in their music?
(A) Seeking the "Moner Manush" (the man of the heart)
(B) Rejection of orthodox rituals and caste boundaries
(C) Strict adherence to scriptural idol worship
(D) Blending of Sufi and Vaishnava thought

102. Given below are two statements regarding Raga Mand:
Statement I: The Raga Mand is completely absent in classical music and is sung only in villages.
Statement II: Raga Mand originated as a folk tune in Rajasthan and was later adopted into the light classical repertoire of Hindustani music.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

103. Identify the incorrect pair regarding the folk instrument and its material.
(A) Ektara - Gourd/Wood and a single metal string
(B) Dholak - Wooden barrel and animal hide
(C) Pungi - Dried bottle gourd and bamboo pipes
(D) Kamaicha - Mango wood body with steel strings only

104. Consider the following statements regarding the 'Hornbill Festival':
I. It is celebrated in Nagaland.
II. It showcases the traditional music and dances of various Naga tribes.
III. It is known as the "Festival of Festivals".
IV. It exclusively features Hindustani classical music recitals.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I and II only
(D) I, III, and IV only

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105. In the classification of Indian folk songs, 'Sana Lamok' belongs to the repertoire of which region?
(A) Punjab
(B) Gujarat
(C) Manipur
(D) Karnataka

106. What is the fundamental principle behind the 'call-and-response' format widely used in Indian folk music?
(A) To allow a lead singer to improvise while a chorus provides a unifying refrain
(B) To create a confusing atmospheric effect to heighten the mystery of the music
(C) To demonstrate complex harmonic chords and polyphonic textures during singing
(D) To lengthen the performance duration for the benefit of a professional recording

107. Identify the correct statement about 'Phad' in Rajasthani folk tradition.
(A) It is a percussion instrument.
(B) It is a specific Tala of 10 beats.
(C) It is a harvest festival.
(D) It is a long scroll painting that serves as a visual backdrop for the Bhopa-Bhopi narrative performances.

108. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk musicians often alter the standard classical structure of a Raga.
Reason (R): In folk music, the emotive delivery of lyrics and local melodic habits take precedence over strict adherence to rigid classical grammar.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

109. The 'Dollu Kunitha' is a major drum dance associated with the worship of Beeralingeswara in which state?
(A) Tamil Nadu
(B) Kerala
(C) Karnataka
(D) Andhra Pradesh

110. The rhythmic pattern 'Khemta', primarily used in Eastern India, typically consists of how many beats?
(A) 7 beats (3+2+2)
(B) 10 beats (2+3+2+3)
(C) 16 beats (4+4+4+4)
(D) 6 or 12 beats (in a 3+3 or 3+3+3+3 pattern)

111. Identify the incorrect statement concerning 'Rasiya' folk songs.
(A) They are accompanied by large drums called 'Bomba' or 'Nagara'.
(B) They are native to the Braj region of Uttar Pradesh.
(C) They revolve around the divine love of Radha and Krishna.
(D) They are sung exclusively during the autumn festival of Diwali.

112. Match List I with List II:
List I: (Folk Instrument)
P. Tumbi
Q. Dotara
R. Ravanahatha
S. Chenda
List II: (Associated State)
1. Kerala
2. Rajasthan
3. Punjab
4. West Bengal
Choose the correct answer from the options given below:
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-2, R-4, S-1

113. A researcher is studying a folk form in Kerala that involves intense drumming, martial-like movements, and is performed during the Onam festival as a tiger dance. Which form is this?
(A) Theyyam
(B) Pulikali
(C) Margamkali
(D) Oppana

114. A traditional singer uses an unmetered, free-flowing melodic style that mimics the vastness of the desert landscape, often stretching vowels

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extensively before landing on a rhythmic cadence. Which genre best fits this description?
(A) Maand (Rajasthan)
(B) Carnatic Kriti
(C) Tarana
(D) Chaiti

115. Which concept implies the collective ownership of a folk song by a community?
(A) Copyrighting by an individual
(B) Royal patronage restricting access
(C) Public Domain status due to oral transmission over generations without a known single author
(D) Institutional archiving

116. Consider the following statements about 'Sufiana Kalam' of Kashmir:
I. It has roots in Persian and Central Asian music.
II. It uses the Santoor extensively.
III. It strictly follows the Carnatic Melakarta system.
IV. It involves choral singing called 'Chhakri'.
V. It is a syncretic blend of Islamic mysticism and local melodic structures.
Which of the statements given above are correct?
(A) II, III, and V only
(B) I, III, IV, and V only
(C) I, II, and III only
(D) I, II, IV, and V only

117. The 'Bhaona' performance, a traditional form of entertainment combining religious messages, music, and drama, was introduced in Assam by:
(A) Rabindranath Tagore
(B) Chaitanya Mahaprabhu
(C) Srimanta Sankardeva
(D) Lalon Fakir

118. What defines the 'Bhawaiya' musical structure?
(A) Rapid staccato beats mimicking a moving train.
(B) A distinctive vocal break reflecting deep longing.
(C) A monotonous single-note chant used in rituals.
(D) Complex mathematical permutations of classical Talas.

119. Identify the correct statement regarding the 'Kamaicha'.
(A) It is a wind instrument used by the Bauls.
(B) It is a keyboard instrument introduced by the Portuguese.
(C) It is a struck idiophone used in temples.
(D) It is played with a bow and has three main gut strings and several sympathetic strings.

120. Which of the following best explains why folk music heavily utilizes membranophones and idiophones over complex chordophones?
(A) They are easy to craft and provide the volume needed for outdoor dancing.
(B) Chordophones are strictly illegal in many rural communities across the country.
(C) Chordophones cannot accurately play in tune with the unique scales of folk singers.
(D) It is a strict rule defined in the Natya Shastra regarding rhythmic accompaniment.

121. Which of the following is an exception to the use of complex Ragas in folk music?
(A) Folk musicians effortlessly using microtonal slides (Meend) intuitively, similar to classical Ragas.
(B) The Baul singers using Raga Khamaj structures.
(C) A village singer strictly singing a 45-minute Alaap following the exact progression of Raga Darbari.
(D) Rajasthani singers employing Raga Mand naturally.

122. Given below are two statements regarding the 'Poush Mela':
Statement I: The 'Poush Mela' in Shantiniketan is famous for its live Baul music performances.
Statement II: The 'Poush Mela' marks the beginning of the monsoon season.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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123. Identify the incorrect pair of a prominent folk dance/music and its gender participation tradition.
(A) Giddha - Exclusively Female
(B) Bhangra - Traditionally Male
(C) Garba - Mixed/Female
(D) Rouf - Exclusively Male

124. Consider the following statements about 'Chhau' dance-drama music:
I. It is prevalent in Jharkhand, Odisha, and West Bengal.
II. It is heavily rhythmic, driven by the Dhol, Dhamsa, and Shehnai.
III. It purely features soft, slow lullaby music.
IV. It uses vigorous martial arts-based movements.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

125. In Gujarati folk music, the 'Dayro' is best described as:
(A) A harvest dance
(B) A boat-racing song
(C) A narrative singing and storytelling gathering sharing folklore and spiritual messages
(D) A wedding song sung by the bride's family

126. What is the fundamental cause for the regional variation of folk songs across India?
(A) Different recording studios
(B) Government legislation on music styles
(C) The standardization of classical music
(D) Diverse geographical terrains, climates, local dialects, and occupational practices

127. Identify the correct statement regarding 'Kummi'.
(A) It is a folk dance of Tamil Nadu performed by women forming a circle and clapping hands rhythmically, often without any instruments.
(B) It is a male-dominated sword dance from Punjab.
(C) It is a classical vocal form from Maharashtra.
(D) It requires the use of a large Veena.

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128. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Instruments like the harmonium and synthesizer have increasingly permeated modern folk music performances.
Reason (R): Folk music is a living tradition that continuously adapts to available technology and contemporary tastes while retaining its core cultural identity.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

129. The 'Nati' dance and its accompanying folk music are famously associated with which state?
(A) Himachal Pradesh
(B) Kerala
(C) Gujarat
(D) Odisha

130. The 'Pena' is an ancient traditional bowed instrument central to the folk music of:
(A) Manipur
(B) Punjab
(C) Rajasthan
(D) Maharashtra

131. Identify the incorrect statement regarding the 'Tamasha' of Maharashtra.
(A) It incorporates Lavani singing.
(B) The principal female dancer/singer is called the 'Nachi'.
(C) The poetic dialogue delivery is highly classical and in Sanskrit.
(D) It features a comedian character called 'Songadya'.

132. Match List I with List II:
List I: (Folk Tala/Rhythm)
P. Keherwa
Q. Khemta
R. Dadra
S. Deepchandi
List II: (Common Usage/Association)
1. Thumri/Chaiti/Hori
2. Fast paced regional folk (Bhojpuri/Punjabi)

3. Baul and Bengali folk
4. Light classical and romantic folk songs

Choose the correct answer from the options given below:
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-3, R-4, S-1

133. If a student is researching a string instrument constructed using a large dried gourd, bamboo stick, and a single string that produces a rhythmic twang, which instrument are they studying?
(A) Sitar
(B) Sarangi
(C) Ektara
(D) Santur

134. A traditional Mela is held at the confluence of the Ganga, Yamuna, and Saraswati rivers, where millions gather, and various folk ascetics sing Nirguni bhajans. What is the name of this gathering?
(A) Sonepur Mela
(B) Kumbh Mela
(C) Pushkar Mela
(D) Tarnetar Fair

135. Which of the following statements best defines the 'Nirguni' style of folk bhajan?
(A) Devotional songs praising the physical attributes of a deity
(B) Martial songs recounting historical battles
(C) Wedding songs sung for the bride's departure
(D) Mystical songs focusing on a formless, attribute-less ultimate reality (e.g., Kabir's poetry)

136. Consider the following statements about 'Therukoothu':
I. It is a popular street theatre form of Tamil Nadu.
II. It is heavily based on themes from the Mahabharata and Ramayana.
III. It involves complex Carnatic music elements simplified for the masses.
IV. It uses instruments like Harmonium, Mridangam, and Mukhavina.
V. It is exclusively performed indoors in royal courts.

Which of the statements given above are correct?
(A) I, II, III, and IV only
(B) I, II, and V only
(C) II, III, IV, and V only
(D) I, III, and V only

137. The 'Dhangari Gaja' dance and music tradition is performed by the Dhangar (shepherd) community of which state?
(A) Gujarat
(B) Rajasthan
(C) Maharashtra
(D) Haryana

138. The 'Gogaji' folk songs of Rajasthan and Haryana are primarily sung for protection against:
(A) Snakebites
(B) Floods
(C) Drought
(D) Enemy invasions

139. Identify the correct statement regarding the evolution of 'Ghazal' in the Indian context.
(A) It originated directly from Tamil temple songs and dance-dramas.
(B) It strictly avoids the use of any Talas or rhythmic cycles.
(C) It is an instrumental-only tradition that evolved in the courts.
(D) Its lighter forms heavily interact with regional melodies to appeal to the masses.

140. Which of the following best explains the presence of a strong 'drone' (using instruments like Ektara or Tuntuni) in Indian folk music?
(A) To mask the singer's off-key notes during a live performance.
(B) To provide a tonal center and pulse without needing complex progressions.
(C) To mimic Western harmony and satisfy contemporary listeners.
(D) To fulfill the rules of the Natya Shastra regarding drone sounds.

141. Which folk tradition is an exception to the general exclusion of complex footwork, displaying intricate rhythmic patterns akin to classical Kathak?
(A) Baul
(B) Pandavani
(C) Bhavai (some elements) and certain aspects

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of Teratali
(D) Bhatiali

142. Given below are two statements regarding the 'Teratali' dance:
Statement I: The 'Teratali' dance of Rajasthan is performed by women of the Kamad tribe while sitting, striking manjiras tied to their bodies.
Statement II: Teratali is accompanied strictly by the Sitar and Tabla.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

143. Identify the incorrect pair regarding regional folk theatre.
(A) Swang - Kerala
(B) Jatra - Bengal
(C) Bhavai - Gujarat
(D) Macha - Madhya Pradesh

144. Consider the following statements about 'Borgeet':
I. It translates to 'celestial songs' or 'great songs'.
II. They are an essential part of the Ekasarana Dharma in Assam.
III. They use distinctive Ragas unique to the Kamrupi tradition.
IV. They are sung in a completely free, unmetered rhythm throughout.
Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

145. The 'Gugga Naumi' festival, which features specific folk singing and dancing, is prominent in which region?
(A) Tamil Nadu and Kerala
(B) Haryana and Punjab
(C) West Bengal and Assam
(D) Maharashtra and Goa

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146. What is the most appropriate description of 'Koli Sangeet'?
(A) Lively folk songs of Maharashtra's fishermen, simulating the rhythm of rowing and sea waves
(B) Fast-paced instrumental jazz
(C) Lamenting songs of the desert
(D) Classical Dhrupad compositions

147. Identify the correct statement regarding 'Heer-Ranjha' in folk music.
(A) It is a famous folk epic from Bengal.
(B) It is a martial arts dance from Manipur.
(C) It is a tragic romantic epic from Punjab, typically sung in a free-flowing, high-pitched vocal style (often in Raga Bhairavi).
(D) It is traditionally accompanied by the Mridangam.

148. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk fairs (Melas) are crucial for the survival and transmission of folk music.
Reason (R): These fairs provide traditional platforms for artists to perform, interact, and pass on their oral repertoires to younger generations and wider audiences.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

149. The 'Sonepur Mela' in Bihar, famous for folk performances and a massive animal fair, is held on the confluence of the Ganges and which other river?
(A) Yamuna
(B) Brahmaputra
(C) Gandak
(D) Godavari

150. In the performance of 'Pandavani', the lead performer (like Teejan Bai) utilizes a Tambura. During the performance, this Tambura acts as:
(A) A drone instrument used for tonal stability.
(B) A versatile prop representing a mace or sword.

(C) A percussion instrument played with wooden sticks.
(D) A wind instrument blown into during dramatic scenes.

151. Identify the incorrect statement concerning 'Raga Desh' in folk music.
(A) It has a strong association with the monsoon season and patriotic songs.
(B) It is widely used in folk-inspired light classical forms.
(C) It evokes a profound sense of regional soil and longing.
(D) It is heavily restricted and banned from being sung in rural areas.

152. Match List I with List II:
List I: (Folk Dance/Music)
P. Bihu
Q. Sohar
R. Garba
S. Chaiti
List II: (Occasion)
1. Navratri
2. Harvesting/Spring
3. Spring/Chaitra month
4. Birth of a child
Choose the correct answer from the options given below:
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

153. A musicologist notices a folk singer employing swift, complex, rhythmic syllables (Bols) seamlessly integrated into a narrative ballad. This technique requires which of the following competencies?
(A) Extreme physical stamina for dancing
(B) Knowledge of Western staff notation
(C) High degree of rhythmic articulation (Layakari) and breath control
(D) Ability to play a keyboard simultaneously

154. A traditional Mela in Gujarat dedicated to Lord Trinetreshwar. It serves as a matchmaking fair for tribal youth, featuring non-stop Rasada (folk dance) and the distinctive heavily embroidered umbrellas. Which fair is this?
(A) Tarnetar Fair
(B) Pushkar Mela
(C) Shamlaji Fair
(D) Vautha Fair

155. Which statement best defines 'Hori' in the context of folk music?
(A) A sorrowful song sung at funerals
(B) A war song of the Marathas
(C) A lullaby from Andhra Pradesh
(D) A semi-classical and folk song genre celebrating the festival of Holi and the playful romance of Radha-Krishna

156. Consider the following statements regarding the 'Bhopa' tradition:
I. It is an indigenous tradition of Rajasthan.
II. The performers sing tales of folk deities like Pabuji and Devnarayan.
III. They use a painted scroll called 'Phad' as a visual aid.
IV. The Ravanahatha or Jantar is the primary accompanying instrument.
V. It is entirely performed in Sanskrit.
Which of the statements given above are correct?
(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, and V only

157. The 'Khamak' (or Anandalahari) is a unique string instrument where the string is attached to a small drum and pulled to create pitch variations. It is most famously used by:
(A) Carnatic vocalists
(B) Manganiyars of Rajasthan
(C) Baul singers of Bengal
(D) Qawwals of Uttar Pradesh

158. The concept of 'Gati' or tempo in folk music is fundamentally determined by:
(A) The mathematical rules of classical music
(B) The metronome setting on digital devices
(C) Random selection by the singer
(D) The physiological rhythm of the associated physical activity (like walking, grinding, or dancing)

159. Identify the correct statement regarding 'Dhol' in Punjabi folk music.
(A) It is a double-sided barrel drum played forcefully with two wooden sticks (Dagg

and Tilli) to drive the Bhangra rhythm.
(B) It is played softly with fingers to provide a melodic drone.
(C) It is a wind instrument made of bamboo.
(D) It is primarily used in lullabies.

160. Which of the following rhythms (Talas) is considered highly synonymous with the energetic bounce of Bhangra?
(A) Slow Ektaal (12 beats)
(B) Fast Keherwa (8 beats) variant
(C) Roopak (7 beats)
(D) Jhoomra (14 beats)

161. Which of the following is NOT a traditionally recognized classification of folk fairs (Melas) in India?
(A) Facilitating socio-cultural exchange and marital alliances
(B) Promoting digital streaming services
(C) Sustaining artisanal crafts and musical instrument making
(D) Passing down oral traditions through live performances

162. Given below are two statements regarding tribal music:
Statement I: Tribal music in India (e.g., Santhal, Gond) is entirely identical to the agricultural folk music of the Indo-Gangetic plain.
Statement II: Tribal music often retains older, pre-agrarian tonal structures and uses distinctive native instruments made from bamboo and animal horn.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

163. Identify the incorrect pair of a Raga and its common mood/association in folk music.
(A) Raga Pahari - Mountainous, nostalgic, folk romance
(B) Raga Bhairavi - Somber, devotional, concluding pieces
(C) Raga Mian ki Todi - Fast-paced joyous harvest dances
(D) Raga Mand - Rajasthani desert landscape, festive

164. Consider the following statements about 'Mando':
I. It is a musical form of the Goan Catholics.
II. It beautifully blends Indian and Western musical traditions.
III. It usually uses the Ghumot (a clay drum) and the violin/guitar.
IV. It is sung exclusively in the Hindi language.
Which of the above statements are correct?
(A) I, III, and IV only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, II, and III only

165. The 'Ghumot' is a percussion instrument native to Goa made from:
(A) A brass pot covered with plastic
(B) A wooden barrel covered with goat skin
(C) An earthen pot traditionally covered with the skin of a monitor lizard
(D) A hollowed-out tree trunk

166. What is the fundamental cause for the decline of traditional folk music patronage in the modern era?
(A) Over-complexity of folk lyrics
(B) Rapid urbanization, globalization, and the rise of digital mass-media entertainment
(C) A ban on regional languages
(D) The rise of classical music concerts

167. Identify the correct statement regarding 'Khasi' folk music of Meghalaya.
(A) It relies heavily on the Sitar and Tabla.
(B) It is an exact copy of Hindustani classical Dhrupad.
(C) It uses no musical instruments at all.
(D) It involves the use of instruments like the Duitara (two-stringed instrument) and features rich community singing honoring nature.

168. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk musicians do not require formal notation systems to perform.

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Reason (R): The tradition relies on a robust 'Shruti-Smriti' (listening and remembering) mechanism embedded within the community's lifestyle.

In the light of the above statements, choose the correct answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

169. The 'Chapeli' is a popular romantic folk dance-song of which region?
(A) Malwa (Madhya Pradesh)
(B) Saurashtra (Gujarat)
(C) Kumaon (Uttarakhand)
(D) Konkan (Maharashtra)

170. The rhythmic cycle 'Dadra' consists of how many beats and is divided into how many vibhags (sections)?
(A) 8 beats, 2 vibhags (4+4)
(B) 6 beats, 2 vibhags (3+3)
(C) 7 beats, 3 vibhags (3+2+2)
(D) 10 beats, 4 vibhags (2+3+2+3)

171. Identify the incorrect statement concerning the 'Hornbill Festival'.
(A) It is held annually in the first week of December.
(B) It is named after a bird revered by the Naga tribes.
(C) It is organized in the heritage village of Kisama.
(D) It is purely a classical music festival with no tribal elements.

172. Match List I with List II:

List I: (Folk Genre)
P. Bhatiali
Q. Pandavani
R. Jugni
S. Bidaai

List II: (Central Theme/Characteristic)
1. Epic narrative of Mahabharata
2. Riverine imagery, boatmen's philosophy
3. Bride leaving her maternal home
4. Wandering observant female spirit

Choose the correct answer from the options given below:
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-3, R-1, S-4

173. A musicologist recording rural work songs notices that the tempo of the song matches the repetitive physical movement of the workers. What is this functional relationship called?
(A) Polyphony
(B) Syncopation
(C) Ergonomic or occupational synchronization
(D) Microtonal variation

174. A celebrated female folk artist from Bihar gained national prominence for her soulful rendition of Chhath Puja songs and traditional wedding songs (Bidaai). Who is she?
(A) Ila Arun
(B) Teejan Bai
(C) Malini Awasthi
(D) Sharda Sinha

175. Which statement best defines the term 'Gharana' and explains its relation to folk music?
(A) It is a classical music apprenticeship lineage; it is generally absent in folk music because folk is a community-driven oral tradition.
(B) It is a style of folk dance; it is prevalent in Rajasthan.
(C) It is a type of instrument; used by Bauls.
(D) It is a folk festival; celebrated in Kashmir.

176. Consider the following statements about 'Giddha':
I. It is performed in a circle.
II. Women sing 'Bolis' (folk poetry) and clap to generate rhythm.
III. The Dholki is often the only instrumental accompaniment, or none is used.
IV. It is characterized by slow, melancholic movements.
V. It is native to Punjab.

Which of the statements given above are correct?
(A) I, III, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, II, and IV only

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177. The 'Karagam' or 'Karakattam' folk dance, balancing a pot on the head to the accompaniment of Naiyandi Melam, is from:
(A) Andhra Pradesh
(B) Tamil Nadu
(C) Kerala
(D) Karnataka

178. The term 'Sawal-Jawab' in folk traditions like Lavani refers to:
(A) A rapid, competitive poetic dialogue and musical exchange between performers
(B) A written examination on musical theory
(C) A solo instrumental performance
(D) A religious chanting ritual

179. Identify the correct statement regarding 'Qawwali' and its folk connection.
(A) It is exclusively a Hindu temple tradition.
(B) It prohibits the use of the Harmonium and Dholak.
(C) While it is a Sufi devotional form, its regional variants heavily incorporate local folk melodies, dialects, and spontaneous clapping rhythms.
(D) It is sung only by solo female performers.

180. The 'Baisakhi' festival marks the harvest of Rabi crops and is culturally intertwined with which energetic folk dance-music?
(A) Garba
(B) Bihu
(C) Lavani
(D) Bhangra

181. Which of the following instruments is an exception and NOT generally classified under standard Indian folk instrumentation?
(A) Ravanahatha
(B) Ektara
(C) Grand Piano
(D) Dhol

182. Given below are two statements regarding the codification of music:
Statement I: Folk melodies are strictly codified in ancient Sanskrit treatises like the Natya Shastra.
Statement II: Folk melodies are fluid, continually evolving, and transmitted via the oral tradition.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

183. Identify the incorrect pair regarding the seasonal association of folk songs.
(A) Kajari - Monsoon
(B) Chaiti - Spring (Chaitra)
(C) Hori - Spring (Holi festival)
(D) Baramasa - Exclusively Winter

184. Consider the following statements about 'Baramasa' folk songs:
I. 'Baramasa' translates to 'twelve months'.
II. They describe the changing seasons and the corresponding emotions of the singer.
III. They are predominantly sung in the Gangetic plains.
IV. They are strictly martial songs intended for soldiers.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

185. In the context of Kashmiri folk music, the 'Santoor' is essentially a:
(A) Wind instrument
(B) Bowed string instrument
(C) Hammered dulcimer (struck chordophone)
(D) Membranophone

186. What is the most appropriate cause for the prominence of 'Bhakti' (devotional) themes in Indian folk music?
(A) The widespread influence of the Bhakti movement where saint-poets used local dialects and folk tunes to reach the masses
(B) Commercial recording contracts
(C) British colonial policies
(D) The lack of any other lyrical topics in rural areas

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187. Identify the correct statement regarding 'Dappu' dance/music.
(A) It is a classical vocal style of Bengal.
(B) It is performed solely by the royal families of Rajasthan.
(C) It strictly avoids any rhythmic beats.
(D) It is a traditional art form of Telangana and Andhra Pradesh using a tambourine-like drum.

188. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Instruments like the 'Morsing' (jaw harp) are used in both Carnatic classical and folk music of South India.
Reason (R): Many instruments currently found in classical ensembles originated as simple folk instruments and were later refined.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

189. The 'Karakattam' folk dance is dedicated to which deity?
(A) Lord Shiva
(B) Lord Vishnu
(C) Goddess Mariamman (Rain Goddess)
(D) Lord Brahma

190. Which Raga, characterized by its playful and romantic mood, is intrinsically linked to the folk tunes of the Braj region (Mathura/Vrindavan)?
(A) Raga Mian Ki Malhar
(B) Raga Darbari
(C) Raga Marwa
(D) Raga Khamaj

191. Identify the incorrect statement concerning 'Raga Kafi'.
(A) It is an ancient Raga that has never interacted with folk music.
(B) It uses Komal Ga and Komal Ni within its fundamental scale structure.
(C) It is highly popular in Punjabi and Sindhi folk music traditions.
(D) The Tappa style heavily employs melodies based on the Kafi scale.

192. Match List I with List II:
List I: (Folk Instrument)
P. Algoza
Q. Pena
R. Ravanahatha
S. Khomak
List II: (Primary Region)
1. Manipur
2. Bengal
3. Punjab
4. Rajasthan
Choose the correct answer from the options given below:
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

193. A student is learning to play the 'Khol', a terracotta two-sided drum. Which folk tradition are they most likely studying?
(A) Bhangra of Punjab
(B) Baul and Kirtan of Bengal/Assam
(C) Garba of Gujarat
(D) Lavani of Maharashtra

194. A nomadic tribe in Rajasthan performs a dance where women balance multiple brass pitchers on their heads while dancing nimbly on the edges of swords or glass. The accompanying music is provided by male singers playing the harmonium and dholak. Which dance is this?
(A) Bhavai (Dance)
(B) Kalbelia
(C) Teratali
(D) Ghoomar

195. Which statement best encapsulates the social function of 'Lullabies' (Lori) in folk tradition?
(A) To entertain a large professional concert audience.
(B) To accompany hard physical labor in rural fields.
(C) To soothe infants while embedding cultural values.
(D) To invoke rain during a period of severe drought.

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196. Consider the following statements about the 'Surajkund Mela':
I. It is an annual crafts and cultural fair held in Haryana.
II. It provides a massive platform for folk musicians and dancers from all over India.
III. It features a 'Theme State' every year to highlight its specific culture.
IV. It strictly prohibits international participation.
V. It was primarily established to promote western pop music.
Which of the statements given above are correct?
(A) II, III, and IV only
(B) I, III, and V only
(C) I, II, and IV only
(D) I, II, and III only

197. The 'Dandiya' sticks used in the Dandiya Raas fundamentally represent:
(A) Agricultural tools
(B) Boat oars
(C) The swords of Goddess Durga
(D) Weaving looms

198. The 'Ghoomar' dance and its elegant folk songs belong to which state?
(A) Punjab
(B) Rajasthan
(C) Haryana
(D) Gujarat

199. Identify the correct statement regarding 'Pabuji Ki Phad'.
(A) It is a classical dance from Kerala.
(B) It involves singing without any instrumental accompaniment.
(C) It is a boat racing song from Bengal.
(D) It is a narrative folk form of Rajasthan performed by Bhopas.

200. The Raga 'Pilu' is frequently used in Indian folk and light classical music due to its:
(A) Ability to incorporate multiple accidentals (Vivadi swaras) smoothly, allowing high emotional expression
(B) Strict adherence to a pentatonic scale
(C) Heavy martial and aggressive overtones
(D) Suitability only for fast instrumental Jhala

201. Which folk song form is historically associated with the 'Chamar' community of Uttar Pradesh, often dealing with themes of social inequality and devotion?
(A) Lavani
(B) Borgeet
(C) Nirguni Bhajan
(D) Koli Sangeet

202. Given below are two statements regarding 'Bhutha Kola':
Statement I: The 'Bhutha Kola' is an animistic ritual dance-music tradition of coastal Karnataka.
Statement II: It involves the performer going into a trance and channeling the local spirits/ deities, accompanied by loud traditional instruments.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

203. Identify the incorrect pair regarding musical instruments and their types.
(A) Algoza - Double Flute (Aerophone)
(B) Tumbi - Plucked string (Chordophone)
(C) Chimta - Fire tongs with cymbals (Idiophone)
(D) Dhol - Wind instrument (Aerophone)

204. Which of the following defines the 'Jatra' of Eastern India?
(A) A purely instrumental folk concert
(B) A popular folk-theatre form involving highly melodramatic acting, singing, and musical accompaniment
(C) A classical dance form based on the Natya Shastra
(D) A silent pantomime

205. The 'Karakattam' dance of Tamil Nadu relies heavily on the accompaniment of which specific instrumental ensemble?
(A) Panchavadyam

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(B) Hindustani String Quartet
(C) Naiyandi Melam
(D) Western Brass Band

206. What is the most appropriate reason for the characteristic loud and piercing tone of many folk wind instruments (like the Shehnai or Mohuri)?
(A) To deliberately annoy the audience during a long procession.
(B) Because they are inherently poorly constructed using local scrap.
(C) To strictly mimic Western orchestral trumpets in rural settings.
(D) To be audible over long distances and outdoor crowds during fairs.

207. Identify the correct statement regarding the 'Majuli Festival'.
(A) It takes place on a river island in Assam and showcases Neo-Vaishnavite culture and folk arts.
(B) It is a desert festival in Rajasthan.
(C) It is an exclusively international rock music festival.
(D) It celebrates the harvest of apples in Himachal Pradesh.

208. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Folk songs sung during the grinding of grain (e.g., Ovi in Maharashtra) are usually sung by women and possess a repetitive, cyclic rhythm.
Reason (R): The circular physical motion of turning the heavy stone grinder dictates the rhythmic cycle, and the songs alleviate the monotony of the labor.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

209. The 'Bhagoria Mela' is fundamentally a tribal spring festival and matchmaking fair celebrated by the Bhil and Bhilala tribes in which state?
(A) Jharkhand
(B) Madhya Pradesh
(C) Chhattisgarh
(D) Bihar

210. The 'Rai' dance and its associated folk music are predominantly performed by the Bediya community in the Bundelkhand region of:
(A) Madhya Pradesh
(B) Maharashtra
(C) Gujarat
(D) Odisha

211. Identify the incorrect statement concerning the 'Bhawaiya' folk form.
(A) It relies heavily on the Dotara instrument.
(B) It incorporates the themes of love and separation.
(C) It is native to the arid desert regions of western Rajasthan.
(D) It frequently features a vocal style with distinct voice breaks or pitch fluctuations.

212. Which of the following is NOT an essential characteristic of Indian folk songs?
(A) Use of vernacular/regional language
(B) Transmission through oral tradition
(C) Reflection of the community's daily life, rituals, or occupations
(D) Requirement of highly formalized institutional training and certification

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213. A researcher analyzing the melodic structure of Punjabi folk songs like 'Jugni' or 'Tappe' will often notice sudden leaps to high-pitched notes. This technique is typically used to:
(A) Show off classical training
(B) Confuse the instrumentalists
(C) Project the voice across open fields and express intense emotional fervor
(D) Lower the volume of the song

214. A traditional Mela in Bengal draws thousands of Baul singers who congregate to sing, philosophize, and celebrate the birth anniversary of Jayadeva. Which Mela is this?
(A) Poush Mela
(B) Kenduli Mela
(C) Gangasagar Mela
(D) Rash Mela

215. Which statement best defines the concept of 'Grama-Dharma' in relation to folk music?
(A) The strict musical laws of the cities
(B) A tax imposed on folk musicians
(C) A modern fusion music genre
(D) The indigenous customs, rituals, and musical practices specific to village life

216. The traditional folk song 'Gondhal' usually begins with an invocation (Stuti) to:
(A) Goddess Jagdamba/Bhavani
(B) Lord Krishna
(C) Lord Ganesha exclusively
(D) Lord Shiva

217. The 'Kamaicha', a bowed string instrument, has a distinctively large, round resonator covered with:
(A) Snake skin
(B) Camel skin
(C) Goat skin
(D) Synthetic plastic

218. The rhythmic structure of the 'Garba' dance is fundamentally designed to facilitate:
(A) A cyclic, communal circular movement accelerating in tempo (Laya) over time
(B) A slow, meditative solo trance
(C) Complex classical footwork on a single spot
(D) Martial arts sparring

219. Identify the correct statement regarding the folk artist 'Malini Awasthi'.
(A) She is renowned for her performances of Pandavani.
(B) She is a Baul singer from Bengal.
(C) She exclusively plays the Sitar.
(D) She is a prominent exponent of Awadhi and Bhojpuri folk forms like Kajari, Chaiti, and Thumri.

220. The 'Chhakri' is one of the most popular types of traditional folk music performed at weddings and festivals in:
(A) Punjab
(B) Kashmir
(C) Gujarat
(D) Tamil Nadu

221. Which of the following is an exception to the rule that folk musicians are usually amateur community members?
(A) Village women singing grinding songs
(B) Farmers singing harvesting songs
(C) Hereditary professional musician communities like Manganiyars and Langas who rely on patronage
(D) Children singing play songs

222. Given below are two statements regarding the 'Panchavadyam':
Statement I: The 'Panchavadyam' is an orchestra of five instruments used extensively in the temple festivals of Kerala.
Statement II: It consists purely of five stringed instruments.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

223. Identify the incorrect pair of a region and its prominent folk dance/music.
(A) Karnataka - Bihu
(B) Goa - Dekhnni
(C) Odisha - Dalkhai
(D) Chhattisgarh - Panthi

224. The 'Panthi' dance and its associated devotional music belong to the Satnami community in:
(A) Bihar
(B) Chhattisgarh
(C) Rajasthan
(D) Maharashtra

225. In the context of the classification of Indian folk songs, 'Bidaai' or 'Vidai' songs are categorized under:
(A) Occupational songs
(B) Life-cycle (Sanskara) songs
(C) Seasonal songs
(D) Martial songs

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226. What is the most appropriate reason why 'Talas' in folk music are heavily symmetrical (like 4/4 or 3/4 time signatures)?
(A) Symmetrical beats align with the mechanics of human walking and dancing.
(B) They are easiest to program on modern digital audio software.
(C) Complex asymmetrical beats are culturally banned in most rural areas.
(D) Ancient musical texts mandated it to prevent chaotic performances.

227. Identify the correct statement regarding 'Dollu Kunitha'.
(A) It is a soft vocal recital.
(B) It is a classical string performance.
(C) It is a powerful drum dance of Karnataka accompanied by singing, performed by the Kuruba community.
(D) It involves the use of the Shehnai as the primary instrument.

228. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Raga Bhairavi is termed the 'Queen of Melodies' in light classical and folk music.
Reason (R): Its scale of all Komal (flat) notes allows for immense emotional flexibility, and it permits the use of all 12 notes (Vivadi swaras) intuitively by folk artists to express deep feelings.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. The 'Nongkrem' dance festival, associated with Thanksgiving for a good harvest and peace, is celebrated by the Khasi tribe in:
(A) Mizoram
(B) Tripura
(C) Meghalaya
(D) Arunachal Pradesh

230. The 'Chikara' is a bowed string instrument predominantly used by the folk tribes of:
(A) Kerala and Tamil Nadu
(B) Madhya Pradesh and Rajasthan
(C) Assam and Meghalaya
(D) Punjab and Haryana

231. Identify the incorrect statement concerning 'Raga Mand'.
(A) It has heavily influenced the Kesariya Balam padharo mhare desh composition.
(B) It features a highly romantic and celebratory mood.
(C) It represents the quintessential sound of the Rajasthan royal courts and folk traditions.
(D) It is originally a classical Dhrupad Raga imported from South India.

232. A musicology student wants to study the rhythmic cycles associated specifically with the 'Baul' tradition. Which Tala should they focus on?
(A) Khemta
(B) Chautal
(C) Dhamar
(D) Mattatal

233. A traditional Mela in Rajasthan attracts thousands of tourists and features camel races, mustache competitions, and vibrant Kalbelia and Langa performances on the sand dunes. Which festival is this?
(A) Pushkar Mela
(B) Surajkund Mela
(C) Desert Festival, Jaisalmer
(D) Tarnetar Fair

234. Which of the following statements best defines the structural difference between a classical 'Bandish' and a 'Lokgeet' (Folk song)?
(A) A Bandish is rigid and bound by specific rules of Raga and Tala, whereas a Lokgeet allows for fluid, localized lyrical and melodic improvisation.
(B) A Bandish uses only Hindi, whereas Lokgeet uses only Sanskrit.
(C) A Bandish is always instrumental, while Lokgeet is always vocal.
(D) A Bandish lacks rhythm, while Lokgeet requires complex rhythm.

235. Consider the following statements about 'Thumri' and its connection to folk music:
I. Thumri evolved from the folk songs of

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Eastern Uttar Pradesh (like Chaiti and Kajari).
II. It bridges the gap between strict classical music and folk music.
III. It strictly avoids any emotional expression.
IV. It uses folk-based talas like Deepchandi and Addha.
Which of the above statements are correct?
(A) I, III, and IV only
(B) II, III, and IV only
(C) I, II, and III only
(D) I, II, and IV only

236. The 'Bhatiyali' songs of Bengal are inherently characterized by:
(A) A fast, aggressive tempo mimicking a galloping horse
(B) A slow, unmetered, meandering melody reflecting the gentle flow of a river and the boatman's solitude
(C) Strict adherence to classical Teental
(D) The exclusive use of brass instruments

237. The 'Kajari' folk song is believed to have originated in which specific region?
(A) Pune and Nashik (Maharashtra)
(B) Jodhpur and Bikaner (Rajasthan)
(C) Mirzapur and Varanasi (UP)
(D) Amritsar and Jalandhar (Punjab)

238. Identify the correct statement regarding 'Dholak'.
(A) A purely classical instrument rarely seen in folk music.
(B) A plucked string instrument used in devotional singing.
(C) An instrument that requires water to be poured inside.
(D) A hand-drum providing the rhythm for North Indian folk.

239. Given below are two statements regarding Indian folk festivals:
Statement I: Folk festivals in India are deeply intertwined with the agrarian calendar.
Statement II: Harvest festivals like Pongal, Bihu, and Baisakhi are devoid of any musical traditions.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

240. Identify the incorrect pair regarding folk instruments.
(A) Tumbi - Punjab
(B) Ravanahatha - Kerala
(C) Ektara - Bengal/Maharashtra
(D) Kamaicha - Rajasthan

241. Consider the following statements about 'Bhavai':
I. It is a traditional theatre form of Gujarat.
II. It uses the 'Bhungal', a long wind instrument, for dramatic effect.
III. It is performed as a ritual offering to Goddess Amba.
IV. It was historically performed exclusively by the Nayak community.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, III, and IV
(C) II, III, and IV only
(D) I, III, and IV only

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242. In traditional Marathi folk theatre (Tamasha), the introductory invocation song is called:
(A) Gana
(B) Gavalani
(C) Bhedik
(D) Powada

243. The 'Gavalani' in Lavani/Tamasha performances typically deals with themes surrounding:
(A) Heroic wars
(B) Agricultural farming
(C) Lord Krishna and the Gopis
(D) Mourning the dead

244. Identify the correct statement regarding 'Nati' folk music.
(A) It is a solo vocal performance from Kerala.
(B) It forbids the use of traditional trumpets like the Karnal.
(C) It is traditionally performed indoors only.
(D) It is the largest folk dance of Himachal

Pradesh, holding a Guinness World Record.

245. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R):
Assertion (A): Many Indian folk songs possess microtonal elements (Shrutis) that cannot be accurately replicated on a standard Harmonium.
Reason (R): The Harmonium has fixed keys tuned to an equal temperament, which restricts the fluid, gliding (Meend) and microtonal inflections native to folk singing styles like those of the Manganiyars.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

246. The 'Singhi' or 'Sringa', a traditional curved horn instrument used in various regional folk musics across India, falls under the category of:
(A) Chordophone
(B) Aerophone
(C) Membranophone
(D) Idiophone

247. The folk music and dance form 'Dalkhai' is heavily associated with the tribes of which region?
(A) Coastal Karnataka
(B) Kutch, Gujarat
(C) Darjeeling, West Bengal
(D) Western Odisha (Sambalpur)

248. Identify the incorrect statement concerning 'Sufi Folk' music in India.
(A) It blends the mystical poetry of Sufi saints with local folk melodies.
(B) Artists like the Wadali Brothers have popularized Punjabi Sufi folk.
(C) The poetry of Bulleh Shah and Baba Farid is widely sung in this tradition.
(D) It relies exclusively on Sanskrit mantras.

249. A researcher studying the evolution of folk music notes that traditional instruments are being replaced by electronic synthesizers in rural weddings. This demonstrates which sociological phenomenon?
(A) Complete eradication of folk music
(B) The superiority of classical music
(C) Cultural assimilation and modernization of the folk tradition
(D) A return to ancient Vedic practices

250. Which of the following is the most comprehensive definition of Indian Folk Music as a discipline of study?
(A) The study of the spontaneous, orally transmitted musical expressions of the masses, encompassing their daily lives, rituals, occupations, and cultural heritage
(B) The study of rigid musical scales used only by kings
(C) The study of western harmony applied to Indian instruments
(D) The study of ancient ruined musical artifacts

Direction : Please read the following source carefully.

A university musicology department recently initiated a comprehensive project to trace the origin and evolution of Indian folk song and music. The lead researcher emphasized that unlike formalized classical traditions, the origin of Indian folk music is deeply rooted in the daily lives, agricultural practices, and ancestral rituals of indigenous communities. The evolution of this music is predominantly oral, passed down through generations without written notation. During the fieldwork, the research team documented how these melodies evolved organically to reflect shifting social dynamics, migrations, and environmental changes. The study noted that the evolution of Indian folk music is not a linear progression but a continuous adaptation of ancient communal expressions into contemporary rural contexts. By analyzing these evolutionary patterns, the team aimed to understand how oral traditions maintain their core identity while accommodating temporal shifts. The resulting case study highlighted that the origin of these folk melodies cannot be attributed to a single composer or period; rather, it is a collective cultural evolution representing the shared heritage of the community. This ongoing evolution ensures the survival and relevance of Indian folk songs across different historical

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epochs.
Based on the above source, attempt the following five questions.

251. What does the passage identify as the primary root of the origin of Indian folk music?
(A) The formalized rules and theoretical structures of classical systems
(B) Daily lives, agricultural practices, and ancestral rituals
(C) The written notations and historical manuscripts of ancient scholars
(D) Modern musical compositions created by contemporary rural musicians

252. How is the evolution of Indian folk music predominantly transmitted, according to the researchers?
(A) Orally, passed down through generations
(B) Through written notation and manuscripts
(C) Through formal institutional education
(D) Exclusively through instrumental recordings

253. The study notes that the evolution of Indian folk music is not a linear progression but instead represents:
(A) A strict adherence to rigid rules from ancient times
(B) A steady decline in indigenous cultural performance practices
(C) Continuous adaptation of ancient communal expressions
(D) A gradual transition toward modern classical music formalization

254. What ensures the survival and relevance of Indian folk songs across historical epochs?
(A) The complete isolation of rural communities
(B) The attribution of melodies to a single composer
(C) The avoidance of contemporary rural contexts
(D) The ongoing cultural evolution and adaptation

255. Based on the source, why cannot the origin of these folk melodies be attributed to a single composer?
(A) Due to the fact that original historical manuscripts were completely destroyed
(B) Because classical musicians actively hid the names of various folk composers
(C) Collective cultural evolution representing a shared community heritage
(D) Because the research team failed to locate the necessary historical archives

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Direction : Please read the following source carefully.

An ethnographic archive project was established to address the complex classification of Indian folk song and music. The chief archivist noted that the classification process is inherently challenging due to the vast diversity of linguistic and cultural zones. The team approached the classification by dividing the collected Indian folk songs into functional categories: life-cycle songs, occupational songs, ritualistic music, and seasonal melodies. In a specific case study of a rural village, the researchers applied this classification framework to systematize hundreds of unrecorded tracks. They observed that occupational folk songs were rhythmically aligned with physical labor, whereas life-cycle songs featured distinct narrative structures marking birth, marriage, and death. Furthermore, the classification of Indian folk music required an understanding of the lyrical themes and the specific social contexts in which the songs are performed. The archive's final report argued that a rigid structural classification often fails to capture the fluid nature of folk traditions. Therefore, a functional classification system was deemed most appropriate for reflecting the true essence of Indian folk music, ensuring that the categorizations accurately mirror the community's lived experiences.
Based on the above source, attempt the following five questions.

256. What makes the classification of Indian folk song inherently challenging for the archivist?
(A) A perceived lack of any available unrecorded regional musical tracks
(B) Vast diversity of linguistic and cultural zones
(C) The complete absence of established functional musical categories
(D) The strict structural rules followed by various regional musicians

257. Which functional categories did the researchers use to divide the collected folk songs?
(A) Classical, semi-classical, popular, and instrumental
(B) Vocal, instrumental, percussive, and electronic
(C) Ancient, medieval, modern, and contemporary
(D) Life-cycle, occupational, ritualistic, and seasonal

258. Occupational folk songs were observed by researchers to be rhythmically aligned with:
(A) Physical labor
(B) Narrative structures of marriage
(C) The transition of the seasons
(D) Birth and death rituals

259. According to the archive's final report, why does a rigid structural classification fail?
(A) Because it captures only the specific instrumental music traditions
(B) Because it requires extensive written manuscripts and archival files
(C) Its inability to capture the fluid nature of folk traditions
(D) Because it completely ignores the linguistic and regional variations

260. What did the researchers deem most appropriate for reflecting the true essence of Indian folk music?
(A) A functional classification system
(B) A geographical categorization system
(C) A strictly linguistic framework
(D) A rigid structural classification

Direction : Please read the following source carefully.

A cultural institute conducted a detailed field study focusing on the fundamental characteristics of folk music within a tribal settlement. The principal investigator observed that one of the primary characteristics of folk music is its spontaneous and participatory nature, distinguishing it from highly structured formal music. In this case scenario, the entire community engaged in the performance, blurring the lines between the audience and the performers. Another essential characteristic identified during the observation was the simplicity of melodic contours and the repetitive rhythmic patterns that facilitate easy memorization and mass participation. The researchers noted that folk music is characterized by its functional utility, serving as a medium for storytelling, moral instruction, and social cohesion rather than mere aesthetic entertainment. The study also highlighted the characteristic use of colloquial dialects and indigenous metaphors, which resonate deeply with local sensibilities. Ultimately, the field report concluded that the defining characteristics of folk music are its collective ownership, oral transmission, functional integration into daily life, and rhythmic simplicity, all of which ensure its enduring presence as a vital socio-cultural artifact.

Based on the above source, attempt the following five questions.

261. What is identified as one of the primary characteristics distinguishing folk music from structured formal music?
(A) Its reliance on written aesthetic entertainment
(B) Its strict division between audience and performers
(C) Its complex, non-repetitive melodic contours
(D) Its spontaneous and participatory nature

262. How do the rhythmic patterns in folk music facilitate mass participation?
(A) By incorporating highly mathematical permutations
(B) By remaining repetitive and simple
(C) By relying strictly on complex melodic frameworks
(D) By excluding indigenous community metaphors

263. According to the field study, folk music serves functionally as a medium for:
(A) Providing complex training in classical music grammar
(B) Serving primarily as forms of mere aesthetic entertainment
(C) Storytelling, moral instruction, and social cohesion
(D) Standardizing and formalizing various written regional dialects

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264. The characteristic use of colloquial dialects in folk music is meant to:
(A) Alienate the local community members
(B) Standardize the music into a national language
(C) Replace spontaneous participatory singing
(D) Resonate deeply with local sensibilities

265. What is the ultimate conclusion of the field report regarding the enduring presence of folk music?
(A) Collective ownership and functional integration
(B) It relies on highly structured and aesthetic public performances
(C) It is ensured by extensive written documentation and formal rules
(D) It depends entirely on the expertise of professional solo vocalists

Direction : Please read the following source carefully.

A comparative academic study was launched to provide a detailed study of folk music across various regions in India. The research team selected distinct geographical areas to examine how regional topography and climate influence musical expression. In the desert regions, the detailed study of folk music revealed high-pitched vocal projections designed to carry across vast open spaces. Conversely, the detailed study of folk music in mountainous regions highlighted softer, echo-oriented melodic structures. The scholars documented that each region in India possesses a unique repertoire of folk music that serves as an auditory map of its local environment and history. The case study demonstrated that regional folk music acts as a repository of local knowledge, preserving the distinct cultural identity of each area. By conducting a detailed study of folk music from these diverse terrains, the researchers were able to cross-reference the thematic variations in lyrics, which predominantly centered around local flora, fauna, and regional deities. This comprehensive regional analysis reinforced the idea that Indian folk music is inextricably linked to the specific geographical and cultural landscapes of its origin.

Based on the above source, attempt the following five questions.

266. What was the primary focus of the comparative academic study on folk music?
(A) The formalization of a single, standardized national musical system
(B) Influence of topography and climate on musical expression
(C) The complete eradication of all regional and linguistic differences
(D) The commercialization of traditional folk songs in modern urban areas

267. According to the detailed study, how did desert region folk music adapt to vast open spaces?
(A) By utilizing softer, echo-oriented structures
(B) By employing high-pitched vocal projections
(C) By completely abandoning lyrical themes
(D) By relying entirely on percussion instruments

268. What did the detailed study highlight about folk music in mountainous regions?
(A) Softer, echo-oriented melodic structures
(B) It utilizes exclusively high-pitched and loud vocal projections
(C) It focuses solely on modern urban themes and industrial sounds
(D) It actively avoids using any local and regional colloquial dialects

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269. How does regional folk music act as a repository of local knowledge?
(A) By standardizing local traditions into broader global music formats
(B) By ignoring historical environmental shifts and ecological changes
(C) Preserving the distinct cultural identity of each area
(D) By completely separating musical expression from cultural landscapes

270. The thematic variations in regional folk music lyrics predominantly centered around:
(A) Abstract mathematical and philosophical concepts
(B) The daily routines of industrial factory workers
(C) Classical grammatical rules and theoretical frameworks
(D) Local flora, fauna, and regional deities

Direction : Please read the following source

carefully.

An organology research group undertook a detailed study of folk instruments utilized in various regions of India. The objective of the field mission was to analyze the construction materials and acoustic properties of these indigenous tools. The researchers found that folk instruments are typically crafted from locally available natural resources such as bamboo, animal hide, clay, and gourd. In a coastal region case study, the team documented the use of marine shells and hollowed wood to create percussion and wind folk instruments. The detailed study of folk instruments highlighted that the design of these items is heavily dictated by the local environment and the specific acoustic needs of outdoor performances. Furthermore, the researchers noted that folk instruments are often multi-functional, sometimes serving as both musical devices and signaling tools for the community. The study concluded that the evolution and design of folk instruments across various regions in India reflect a deep ecological symbiosis. Understanding these folk instruments provides crucial insights into the technological ingenuity and resourcefulness of regional artisans who sustain these auditory traditions.

Based on the above source, attempt the following five questions.

271. What was the main objective of the organology research group's field mission?
(A) To document the specific lyrical themes found in seasonal folk songs
(B) To compare formal classical ragas with various regional tribal melodies
(C) Construction materials and acoustic properties of folk instruments
(D) To eradicate the use of multi-functional signaling tools in communities

272. According to the source, folk instruments are typically crafted from:
(A) Synthetic plastics as well as imported industrial-grade metals
(B) Locally available resources like bamboo and clay
(C) Exclusively from hollowed out marine shells and ocean debris
(D) Standardized materials provided by centralized urban institutes

273. In the coastal region case study, what materials were utilized to create percussion and wind folk instruments?
(A) Clay and animal hide
(B) Bamboo and dried gourd
(C) Industrial metal and synthetic fibers
(D) Marine shells and hollowed wood

274. The study highlighted that the design of folk instruments is heavily dictated by:
(A) Local environment and acoustic needs of outdoor performances
(B) The strict regulations found in formal classical organology studies
(C) Aesthetic preferences of contemporary and modern urban audiences
(D) The written blueprints preserved in ancient historical music archives

275. What crucial insight does understanding these folk instruments provide about regional artisans?
(A) Their inability to adapt to natural coastal environments
(B) Their strict adherence to classical acoustic structures
(C) Their technological ingenuity and resourcefulness
(D) Their total reliance on imported synthetic materials

Direction : Please read the following source carefully.

A sociological survey was conducted to execute a detailed study of performers of various regions in India, focusing on their socio-economic status and cultural roles. The investigators embedded themselves within traditional performer communities to observe their daily routines and training methods. The case study revealed that performers of Indian folk music often belong to specific lineages where musical knowledge is transmitted as a hereditary occupation. The detailed study of performers highlighted their dual role as both entertainers and custodians of regional history, geneaology, and mythology. In several regions, these performers travel from village to village, functioning as dynamic carriers of oral literature. However, the survey also documented the challenges faced by these performers in maintaining their traditional

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livelihoods amidst rapid modernization. The researchers emphasized that any detailed study of performers must account for their shifting social dynamics and the strategies they employ to adapt to contemporary audiences. The final monograph asserted that the performers are the living archives of various regions in India, and their survival is paramount to the preservation of the country's intangible cultural heritage.

Based on the above source, attempt the following five questions.

276. What was the primary focus of the sociological survey regarding performers of various regions?
(A) Their socio-economic status and cultural roles
(B) Their use of formal classical written notation
(C) Their integration into modern urban music industries
(D) Their ability to construct regional marine instruments

277. According to the case study, how is musical knowledge typically transmitted among these performers?
(A) Through the use of formalized modern institutional training methods
(B) Through strict academic examination systems and formal written tests
(C) Through the use of synthetic and digital electronic media platforms
(D) Specific lineages as a hereditary occupation

278. The detailed study highlighted the performers' dual role as entertainers and:
(A) Constructors of various types of structural agricultural equipment
(B) Custodians of regional history, geneaology, and mythology
(C) Active promoters of rapid and widespread urban modernization projects
(D) Professional archival researchers studying ancient classical ragas

279. What specific challenge faced by traditional performers was documented in the survey?
(A) The perceived complete lack of oral literature in their home regions
(B) The overwhelming abundance of formal institutional research funding
(C) Maintaining traditional livelihoods amidst rapid modernization
(D) Their physical inability to travel between different rural villages

280. The final monograph asserts that the performers are considered the:
(A) Static repositories of written national literature
(B) Primary drivers of rapid industrial modernization
(C) Exclusive practitioners of formalized classical music
(D) Living archives of various regions in India

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Direction : Please read the following source carefully.

A music theory department organized an analytical seminar to investigate the underlying Ragas used in folk music. The lead ethnomusicologist presented a compelling case study analyzing field recordings from a northern agrarian community. The analysis demonstrated that while folk music is primarily perceived as spontaneous, it often operates within the latent frameworks of specific regional Ragas. The researchers observed that the Ragas used in folk music are typically uncodified and exist in a raw, flexible form compared to the rigid grammar of classical systems. The study identified that certain seasonal folk songs instinctively utilize specific note combinations that correspond to classical Ragas associated with rain or harvest. By mapping the melodic contours, the team showed that the Ragas used in folk music provide a foundational melodic canvas that allows for immense improvisational freedom. The seminar concluded that recognizing the presence of Ragas in folk music bridges the perceived gap between classical and folk traditions, illustrating a shared melodic ancestry where folk expressions continuously nourish and inform the broader Indian musical landscape.

Based on the above source, attempt the following five questions.

281. What was the main investigation of the analytical seminar organized by the music theory department?
(A) The underlying Ragas used in folk music
(B) The historical origins of tribal percussion instruments
(C) The socio-economic challenges of regional

performers
(D) The structural classification of classical rhythms

282. According to the case study, how do the Ragas used in folk music differ from the classical systems?
(A) They are heavily documented and highly codified
(B) They exist in a raw, flexible, and uncodified form
(C) They lack any specific note combinations entirely
(D) They restrict performers from any improvisational freedom

283. The study identified that seasonal folk songs instinctively utilize note combinations corresponding to classical Ragas associated with:
(A) War and political conquest
(B) Rain or harvest
(C) Birth and marriage rituals
(D) Modern urban environments

284. What do the Ragas used in folk music provide for the performers?
(A) Foundational canvas allowing immense improvisational freedom
(B) A strict, unchanging metronomic tempo for all musical performances
(C) A rigid theoretical grammar boundary defined by classical scholars
(D) A standardized national lyrical framework for all regional songs

285. The seminar concluded that recognizing Ragas in folk music illustrates a shared melodic ancestry that:
(A) Proves classical music evolved entirely separately from folk
(B) Eliminates the need for traditional folk instruments entirely
(C) Bridges the perceived gap between classical and folk traditions
(D) Forces folk musicians to formally adopt classical rules

Direction : Please read the following source carefully.

A rhythm and percussion institute initiated a comprehensive field study to decode the Talas used in folk music across diverse rural communities. The researchers utilized metronomic tracking to analyze the rhythmic cycles of communal dance and singing events. The case study revealed that the Talas used in folk music are predominantly asymmetrical and deeply influenced by the natural cadence of the local spoken dialects and physical labor. Unlike the complex mathematical permutations of classical rhythmic systems, the Talas used in folk music are characterized by their infectious groove and accessibility, designed primarily to encourage group participation and collective movement. The investigation documented how specific regional Talas are played on indigenous percussion instruments to invoke trance-like states during local rituals. The scholars noted that the internal division of beats within the Talas used in folk music often shifts fluidly to accommodate the spontaneous lyrical improvisations of the lead singer. The field report concluded that these indigenous rhythmic structures are the heartbeat of community gatherings, offering a dynamic and vital framework that sustains the energetic momentum of Indian folk traditions.

Based on the above source, attempt the following five questions.

286. What technique did the researchers utilize to analyze the rhythmic cycles in folk music?
(A) Textual analysis of written notations
(B) Acoustic resonance imaging
(C) Classical theoretical mapping
(D) Metronomic tracking

287. According to the case study, the Talas used in folk music are predominantly influenced by:
(A) Complex and highly structured mathematical classical permutations
(B) Formalized training provided by established urban rhythm institutes
(C) Natural cadence of local spoken dialects and physical labor
(D) Strict guidelines found within ancient and sacred rhythmic scriptures

288. Unlike classical rhythmic systems, what is the primary design of the Talas used in folk music?
(A) To strictly control and regulate individual solo performances

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(B) To encourage group participation and collective movement
(C) To demonstrate highly complex and technical mathematical divisions
(D) To accompany slow, meditative, and purely instrumental pieces

289. Why does the internal division of beats within the Talas in folk music shift fluidly?
(A) To correct performance mistakes made by untrained instrumentalists
(B) To match the exact metronomic tempo of formalized classical systems
(C) To transition smoothly into completely silent musical resting periods
(D) To accommodate spontaneous lyrical lead singer improvisations

290. The field report concludes that these indigenous rhythmic structures serve as the:
(A) Heartbeat of community gatherings
(B) Primary cause of cultural isolation
(C) Main barrier to mass musical participation
(D) Only framework for formal classical dance

Direction : Please read the following source carefully.

An anthropological research team conducted an extensive observation of folk fairs in India to understand their role in sustaining traditional music. The researchers focused their case study on a prominent annual trade fair that serves as a massive cultural congregation for various rural communities. The study found that folk fairs in India function as vital socio-cultural hubs where diverse musical traditions intersect, are shared, and evolve. During the fair, spontaneous musical performances erupted in different corners, creating a vibrant auditory mosaic. The anthropologists documented how folk fairs in India provide an essential platform for marginalized regional performers to showcase their art to a broader audience, facilitating intercultural dialogue. The researchers noted that the music performed at these fairs is heavily intertwined with commerce, agriculture, and local craftsmanship. The resulting academic paper argued that folk fairs in India are not merely economic marketplaces but dynamic arenas for cultural transmission. The preservation of these fairs is therefore critical, as they act as living laboratories where the diverse musical heritage of the subcontinent is continuously revitalized and celebrated.

Based on the above source, attempt the following five questions.

291. What was the primary focus of the anthropological research team observing folk fairs in India?
(A) The economic profit margins of agricultural goods
(B) The structural design of temporary trade stalls
(C) The role of the fairs in sustaining traditional music
(D) The integration of electronic instruments into rural music

292. According to the study, how do folk fairs in India function in a cultural context?
(A) Vital hubs where diverse musical traditions intersect
(B) As strictly formal and highly regulated classical performance venues
(C) As silent and utilitarian marketplaces intended only for commerce
(D) As closed events restricted to members of a single village community

293. What essential platform do folk fairs provide for marginalized regional performers?
(A) Providing an opportunity to record music in formal urban studios
(B) A chance to learn highly complex and mathematical classical Talas
(C) An arena used exclusively for intense solo instrumental competitions
(D) A platform to showcase art to a broader audience

294. The music performed at these fairs is heavily intertwined with commerce, agriculture, and:
(A) Urban classical training
(B) Local craftsmanship
(C) Written national archives
(D) Electronic media platforms

295. The resulting academic paper argued that folk fairs are not merely economic marketplaces but:
(A) Static museums of ancient history
(B) Exclusive gatherings for classical musicians
(C) Dynamic arenas for cultural transmission

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(D) Primary centers for political discourse

Direction : Please read the following source carefully.

A cultural studies department initiated a seasonal research project to document the significance of folk festivals in India. The academic team traveled to a rural district to observe a major harvest festival, aiming to analyze the integration of music within these communal celebrations. The case study highlighted that folk festivals in India are inherently tied to the agricultural calendar and seasonal transitions. The researchers observed that music is not an isolated performance during these events, but a central component of the ritualistic and celebratory practices. The documentation showed that folk festivals in India dictate the specific repertoire of songs performed, with entire communities uniting to sing melodies that express gratitude for the harvest and invoke blessings for future prosperity. The study emphasized that these festivals foster an immense sense of social solidarity, temporarily dissolving social hierarchies through collective musical participation. The final thesis concluded that folk festivals in India serve as the primary institutional framework for the oral transmission of folk music, ensuring that ancestral melodies remain deeply embedded in the rhythm of community life.

Based on the above source, attempt the following five questions.

296. What did the seasonal research project initiated by the cultural studies department aim to document?
(A) Significance of formal and highly competitive classical music tournaments
(B) The economic impact resulting from modern agricultural machinery use
(C) Structural dimensions and design of various indigenous folk instruments
(D) Significance of folk festivals and music's integration

297. According to the case study, folk festivals in India are inherently tied to the:
(A) Agricultural calendar and seasonal transitions
(B) Urban academic examination schedules
(C) Classical music concert seasons
(D) Construction phases of new village marketplaces

298. How is music integrated into the folk festivals according to the researchers' observations?
(A) It is performed solely by professional outsiders invited to the region
(B) Central component of ritualistic and celebratory practices
(C) It functions merely as background ambient noise for trading activities
(D) It is an isolated aesthetic performance intended for select audiences

299. The study emphasized that these festivals foster social solidarity by temporarily dissolving:
(A) The daily and repetitive routines of agricultural field labor
(B) Social hierarchies through collective participation
(C) Long-standing oral storytelling traditions of the local community
(D) The use and preservation of various indigenous regional dialects

300. What did the final thesis conclude about folk festivals in India regarding oral transmission?
(A) Primary institutional framework for transmitting folk music
(B) They actively hinder the transfer of musical knowledge across generations
(C) They rely entirely on physical written songbooks to pass down melodies
(D) They replace traditional oral practices with modern electronic recordings

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1. (B) Music transmitted from generation to generation through singing and listening
Oral tradition serves as the backbone of folk music, ensuring the preservation of cultural heritage without reliance on written notation. This process involves the continuous transfer of songs and melodies from elders to younger members through active participation. It emphasizes the importance of auditory learning and community immersion within diverse regional landscapes, reflecting the authentic voice of local populations.

2. (A) It developed spontaneously from the daily lives, occupations, and rituals of ordinary people.
The growth of folk music is intrinsically linked to the functional aspects of rural society. Unlike classical forms that follow rigid theoretical frameworks, folk music arises naturally from human activities like farming, rituals, and seasonal changes. It represents the authentic voice of the common people, reflecting their unique struggles, joys, and local customs in a way that remains deeply relatable.

3. (C) Baul - West Bengal
Baul music is a profound mystical tradition originating from the Bengal region, characterized by its philosophical depth and simple instrumentation. Performers, known as Bauls, often wander while singing songs that blend Sufi and Vaishnava influences. This tradition emphasizes internal spiritual seeking over orthodox religious practices, making it a unique cultural pillar in the eastern part of India for several centuries.

4. (D) II and IV only
Folk music is defined by its shared community ownership and the use of local dialects that resonate with the regional population. It avoids the complexities of written scores or strict classical grammar, focusing instead on collective identity and accessibility. This art form serves as a living record of the social and linguistic nuances found within specific geographic areas across India.

5. (C) They are highly standardized and factory-manufactured across the country.
Traditional folk instruments are primarily handcrafted using natural resources like wood, clay, and animal skin available in the immediate environment. They often feature unique construction methods that vary by region and community, reflecting local craftsmanship. Because they are not mass-produced in factories, these instruments maintain a distinct, organic sound quality that perfectly complements regional vocal styles and rhythmic patterns.

6. (A) Both Statement I and Statement II are correct.
Folk rhythms are designed to be accessible and functional, favoring simple, symmetrical structures like eight or six-beat cycles. These patterns facilitate community participation in dancing and singing without the need for complex mathematical calculations. By avoiding the fractional Talas found in classical music, folk traditions ensure that every member of the group can easily maintain the rhythmic pulse together.

7. (D) Ektara - Aerophone (Wind)
Classification of musical instruments depends on the primary source of sound production within the structure. Stringed instruments like the Ektara are chordophones because they produce sound through the vibration of a plucked string. Aerophones specifically refer to wind instruments where air is the primary vibrator. Misidentifying a single-stringed plucked instrument as a wind instrument contradicts basic musicological classification principles universally.

8. (A) Both A and R are true and R is the correct explanation of A.
Music often performs a utilitarian role in labor-intensive activities by providing a steady rhythmic framework for physical tasks. In agricultural or maritime communities, rhythmic songs help laborers coordinate their movements, such as rowing or harvesting, which significantly reduces the perception of fatigue. This functional synchronization transforms individual efforts

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into a collective, efficient action through the powerful influence of shared melody.

9. (C) Boat racing in Kerala
Vanchipattu refers to a traditional form of poetry and song in Kerala specifically performed during boat races. The rhythmic structure of the verses helps the rowers synchronize their strokes, ensuring the vessel moves with maximum efficiency and speed. This genre exemplifies how folk music serves as a practical tool for coordinating group activities while fostering a competitive and celebratory spirit.

10. (A) Raga Pahari
Melodic structures in the Himalayan and sub-Himalayan regions frequently mirror the natural contours of the mountainous landscape. Raga Pahari is the most prominent melodic framework used in these areas, capturing the serene and nostalgic atmosphere of the hills. Its simple yet evocative scales are deeply embedded in the local songs, making it a definitive sound of the northern heights.

11. (D) Folk music strictly borrows its structural framework from the Dhrupad style.
The relationship between classical and folk music is symbiotic, with both traditions influencing each other over centuries. While classical Ragas often originate from regional folk tunes, folk music maintains its own independent structural identity. It does not rely on the rigid frameworks of classical styles like Dhrupad, as it prioritizes local expression and spontaneous delivery over formal and complex theory.

12. (B) P-2, Q-1, R-4, S-3
Bihu is the iconic folk tradition of Assam, while Chakri is a popular form of group singing in Kashmir. Bhavai represents the vibrant folk theatre of Gujarat, and Oggu Katha is a narrative tradition native to Telangana. These diverse forms illustrate the rich tapestry of Indian regional arts, each being deeply rooted in the specific geography and culture of its.

13. (C) Memorization of lengthy oral epics and expressive storytelling
Performing traditional ballads like Alha requires the artist to possess an exceptional memory for long narrative poems. These performers act as storytellers who recount tales of heroism and historical events through expressive vocal delivery. Unlike classical musicians who focus on melodic improvisation, ballad singers prioritize the clear communication of the epic's plot and the emotional impact of the powerful storytelling.

14. (D) Kamaicha
The Kamaicha is a sophisticated bowed instrument used by the Manganiyar community in Rajasthan to perform for their patrons. It features a large circular resonator carved from a single piece of wood and covered with goat skin, producing a deep, rich tone. This instrument is essential for rendering the complex melodies and microtonal nuances that define the desert's traditional music.

15. (A) A socio-cultural gathering where oral traditions and community bonds are renewed
A traditional Mela serves as a vital venue for the renewal of community bonds and the preservation of oral traditions. These gatherings provide a platform where regional artists showcase their music and dance, ensuring that cultural heritage is passed down to new generations. Beyond commerce, these fairs act as a heartbeat for folk culture, integrating spiritual, social, and artistic expressions.

16. (B) I, II, and IV only
Keherwa and Dadra are the most prevalent rhythmic cycles in Indian folk music, providing the eight and six-beat foundations for countless regional songs. In the eastern region, the Khemta Tala is widely used to accompany folk performances. These rhythms are characterized by their steady and predictable nature, which is essential for supporting community dancing and ensuring easy listener engagement.

17. (B) Pandavani
Teejan Bai is a world-renowned exponent of the Pandavani tradition from Chhattisgarh, which involves narrating the Mahabharata. Her performance style is characterized by intense vocal delivery, dramatic enactments, and the symbolic use of a Tambura as a prop. She has played a crucial role in bringing this regional folk form to international stages, highlighting the power of traditional epic storytelling.

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18. (A) A river song traditionally sung by boatmen in Bengal
Bhatiali is a soul-stirring folk form originating from the riverine landscapes of Bengal, traditionally sung by boatmen during their journeys. The melodies are often characterized by long, drawn-out notes that mirror the vastness of the water and the solitary nature of the oarsman's work. These songs frequently touch upon philosophical themes, reflecting the deep connection between human life and nature.

19. (C) It is a cultural and livestock fair in Rajasthan featuring folk music and dances.
The Pushkar Fair is a world-famous event in Rajasthan that combines religious rituals with a massive livestock market. It attracts numerous folk musicians and dancers who perform against the backdrop of the desert, creating a vibrant cultural atmosphere. This mela is a significant site for witnessing the traditional arts and customs of the region, drawing visitors from across the globe.

20. (A) I, IV, III, II
The Indian calendar begins with festivals like Gangaur in the month of Chaitra, followed closely by Baisakhi during the harvest season. As the year progresses, the Teej festival is celebrated in the monsoon month of Shravan. Finally, the Pushkar Mela takes place in the month of Kartik during autumn. This sequence reflects the deep integration of music and seasonal celebration.

21. (C) Shikhar Tala (17 beats)
Most folk traditions utilize simple and symmetrical rhythmic cycles that are easy for the general community to follow. Talas like Keherwa, Dadra, and Deepchandi are common because their structures support dancing and group singing. In contrast, complex cycles like the seventeen-beat Shikhar Tala are primarily found in classical music repertoires and are too intricate for standard regional folk performances.

22. (D) Statement I is incorrect but Statement II is correct.
Folk music is a dynamic art form that evolves by absorbing modern influences while maintaining its traditional roots. While it preserves ancient melodies, it also adapts to contemporary realities by incorporating social issues and new musical technologies. Modern performers often utilize electronic instruments and current themes, proving that folk music remains a living, breathing expression that changes with society's needs.

23. (D) Sharda Sinha - Pandavani
Sharda Sinha is a legendary singer famously associated with the folk music of Bihar, particularly Chhath Puja and wedding songs. While she is an icon of the Bhojpuri and Maithili regions, she does not perform Pandavani, which is a narrative tradition from Chhattisgarh. Misattributing her to Pandavani ignores her specialized contribution to the seasonal and ceremonial music of the plains.

24. (A) I, II, and IV only
The Baul tradition of Bengal is a unique syncretic path that merges elements of Sufi mysticism and Vaishnava devotion. Performers use simple instruments like the Ektara and Duggi to accompany songs filled with profound spiritual meaning. These lyrics often explore the relationship between the human soul and the divine, emphasizing internal experience over external rituals or scriptural study.

25. (C) Monsoon
Kajari is a seasonal folk song genre primarily sung in the regions of Uttar Pradesh and Bihar during the monsoon. The lyrics often express the longing of women for their husbands or describe the beauty of the rainy landscape. This form is characterized by its evocative melodies and is an essential part of the cultural festivities that celebrate the annual rains.

26. (A) A Marathi ballad singing praises of heroic deeds
The Powada is a traditional Marathi ballad style used to narrate stories of bravery and historical achievements, particularly those of the Maratha rulers. These performances are high in energy and utilize a vigorous vocal style to inspire the audience with tales of valor. Accompanied by instruments like the Daf and Tuntuni, the Powada remains a powerful medium for preserving history.

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27. (D) It is a harvest dance and music tradition native to Punjab.
Bhangra is a high-energy folk tradition from Punjab that celebrates the harvest of the Rabi crops. It is characterized by powerful drumming on the Dhol and vigorous physical movements that reflect the joy and strength of the farming community. Originally performed by men, it has become a globally recognized symbol of Punjabi culture, often associated with various festive occasions.

28. (C) A is true but R is false.
Instruments like the Dotara and Ektara are fundamental to Baul music because they provide the necessary tonal support and rhythmic pulse for the singer. However, these instruments are not used to create complex polyphonic harmonies, as Baul music is primarily melodic and focused on the vocal delivery of mystical lyrics. Their simplicity allows the spiritual message to remain central.

29. (C) Manganiyars of Rajasthan
The Manganiyar musicians of Rajasthan are masters of a sophisticated melodic tradition that utilizes intricate microtonal variations. These subtle pitch shifts, known as Shrutis, are essential for conveying the deep emotional quality of their desert songs. Such nuances cannot be accurately reproduced on fixed-pitch instruments like the harmonium, highlighting the advanced vocal and instrumental skill required by these artists.

30. (D) A hereditary community of Muslim folk musicians in Rajasthan
The Langas are a hereditary community of professional Muslim musicians residing in the western districts of Rajasthan. They traditionally perform for their patrons, specializing in a rich repertoire of folk songs and ballads. Their music is characterized by brilliant vocal improvisations and the use of the Sarangi, reflecting a long history of professional musicianship within the vibrant desert cultural ecosystem.

31. (A) It is heavily accompanied by the loud beating of the Dholak.
Rauf is a graceful folk dance and music tradition from Kashmir, predominantly performed by women during festive seasons like spring and Ramzan. The performance is characterized by rhythmic movements and choral singing in a call-and-response format. Unlike many other energetic folk forms, Rauf does not rely on loud percussion like the Dholak, focusing instead on melodic and synchronized delivery.

32. (B) P-3, Q-4, R-1, S-2
The Algoza is a double flute classified as an aerophone, while the Tumbi is a single-stringed chordophone. The Dhol is a barrel-shaped drum belonging to the membranophone family, and the Manjira consists of small cymbals categorized as idiophones. Understanding these classifications is essential for analyzing the diverse soundscapes created by traditional folk ensembles across various regions of the Indian subcontinent.

33. (B) Sawal-Jawab in Lavani or Lokgeet
Spontaneous lyrical exchange and conversational singing are hallmarks of several Indian folk traditions, particularly in the Sawal-Jawab segments of Lavani. This format allows performers to engage in a witty and competitive dialogue, showcasing their ability to improvise verses on the spot. Such interactions foster a dynamic relationship between the artists and the audience, making the performance highly engaging and unpredictable.

34. (A) Hornbill Festival
The Hornbill Festival is a major cultural event held in Nagaland every December to showcase the heritage of its various tribes. Named after the revered forest bird, the festival features traditional music, dances, and crafts in a vibrant display of indigenous life. It serves as a vital platform for preserving and promoting the unique tribal identities of the northeastern region.

35. (C) Folk music is intrinsically woven into rites such as birth, marriage, and death.
In traditional Indian society, music is not just entertainment but a necessary component of the various rites of passage. Specific songs and melodies are designated for events such as birth, marriage, and death to mark their spiritual and social significance. This integration ensures that music remains a constant companion throughout an individual's life, reinforcing community values and emotional connections at every stage.

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36. (D) I, III, and IV only
Certain Ragas are deeply embedded in the folk consciousness, such as Raga Mand in Rajasthan and Raga Pahari in the northern hills. Raga Pilu is also a favorite in light and folk forms due to its immense emotional versatility. While these melodies share structures with classical music, folk singers often adapt them intuitively rather than strictly following formal grammatical rules.

37. (C) Gujarat
The Tarnetar Fair is a prominent cultural event held in Gujarat, famous for its association with the legend of Draupadi's wedding. The fair is a vibrant celebration of local folk arts, featuring traditional dances like the Ras-Garba and the display of beautifully embroidered umbrellas. It serves as an important gathering for various tribal communities to celebrate their shared cultural heritage.

38. (B) A female ring dance and song tradition from Punjab
Giddha is a vibrant folk tradition from Punjab performed exclusively by women during festive and social occasions. It involves singing verses known as Bolis while dancing in a circle and clapping rhythmically to create a lively atmosphere. This form provides a space for women to express their joys, sorrows, and social observations through a combination of movement and vocal performance.

39. (D) An ancient bowed string instrument used by the Bhopas of Rajasthan.
The Ravanahatha is an ancient bowed string instrument traditionally used by the Bhopa priest-singers in Rajasthan to narrate folk epics. It consists of a resonator made from a coconut shell and a long bamboo neck with several strings. This instrument produces a haunting and evocative sound that perfectly complements the narrative storytelling of heroic legends like those of Pabuji and Devnarayan.

40. (B) I, III, II, IV
The evolution of music began with prehistoric tribal chants and simple rhythms rooted in human survival. As societies transitioned to settled agriculture, regional folk songs linked to farming cycles emerged. Later, the more structured and standardized classical Raga systems were developed from these grassroots melodies. In the modern era, contemporary Folk-Pop fusion represents the latest stage, blending traditions with technology.

41. (C) Compositions by recognized saint-poets like Lalon Fakir used in folk traditions
Most folk songs are considered community property with no identifiable individual author, having been passed down through generations. However, some traditions include songs composed by famous saint-poets like Lalon Fakir, whose specific lyrical contributions are widely recognized. In these cases, the identity of the creator remains central to the tradition, even as the music is embraced by the larger community.

42. (D) Statement I is incorrect but Statement II is correct.
The Surajkund International Crafts Mela is a major cultural event that focuses on highlighting the diverse folk arts, crafts, and musical traditions of India. Contrary to being a classical-only festival, it serves as a massive platform for regional artists from various states to showcase their traditional heritage. This mela promotes the preservation of indigenous skills and provides artists with national exposure.

43. (D) Khongjom Parba - Kerala
Khongjom Parba is a traditional style of ballad singing from Manipur that narrates the stories of the Khongjom War. It is a vital part of the northeastern state's musical heritage and is not associated with Kerala. Other forms like Bidesiya, Burra Katha, and Villu Pattu are correctly matched with their respective regions of Bihar, Andhra Pradesh, and Tamil Nadu.

44. (B) I, II, and III only
Chaiti is a seasonal folk genre sung during the month of Chaitra, particularly in the regions of Uttar Pradesh and Bihar. The songs typically capture the romantic mood of spring or the sorrow of separation through emotive melodies. While it focuses on these specific themes, Chaiti is often accompanied by percussion instruments, contradicting the idea that it is strictly solo.

45. (C) Childbirth
Sohar songs are a traditional genre of folk music performed to celebrate the birth of a child,

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particularly in North India. These songs express joy and provide blessings for the newborn and the family while reflecting the cultural values of the community. They are an essential part of the life-cycle rituals, marking one of the most auspicious occasions in a household.

46. (D) Its flat (Komal) notes offer a universal and emotional melodic appeal.
Raga Bhairavi is exceptionally popular in folk music because its scale of flat notes resonates deeply with the human emotional experience. Its versatile melodic structure allows singers to express a wide range of feelings, from devotion to longing, without requiring rigid classical training. This natural emotional appeal makes it a universal favorite among regional artists who prioritize heart-felt musical expression.

47. (A) It is a narrative folk song device in Punjabi music representing an observant, wandering female spirit.
In Punjabi folk music, Jugni serves as a powerful narrative device representing an observant, wandering female spirit who comments on social and spiritual life. Through her eyes, the lyrics explore various themes ranging from local gossip to profound philosophical truths about human existence. This character provides a unique perspective that allows the songwriter to critique society while maintaining an engaging rhythm.

48. (A) Both A and R are true and R is the correct explanation of A.
The melodic and rhythmic characteristics of folk music are inextricably linked to the phonetics of the local dialect in which they are sung. The natural stresses and inflections of spoken regional languages shape the phrasing of the tunes, creating a unique sound specific to that area. This linguistic foundation ensures that the music remains deeply authentic and relatable to the community.

49. (B) Central and Eastern India (Tribal/Folk belts)
The Madal is a prominent two-sided drum that serves as the rhythmic heartbeat for many tribal and folk communities in Central and Eastern India. Its distinct sound is essential for accompanying community dances and rituals among groups like the Santhals and Mundas. This instrument is crafted from clay or wood and plays a vital role in maintaining the rhythmic pulse.

50. (A) Pandavani
The Kapalik style is one of the two primary sub-genres of the Pandavani narrative tradition, the other being the Vedamati style. In Kapalik performances, the artist interprets the epic through a more dramatic and spontaneous approach, often enacting multiple characters with high energy. This style emphasizes theatricality and the performer's personal charisma, making it a captivating way to present stories.

51. (C) It strictly uses only Hindustani classical Ragas and avoids all local melodies.
Yakshagana is a vibrant traditional theatre form from Karnataka that artfully combines dance, music, and improvised dialogue. While it has its own melodic framework, it does not strictly limit itself to Hindustani classical Ragas, as it incorporates various local melodies and unique rhythmic patterns. The use of instruments like the Chande and Maddale is essential for driving its high-energy performances.

52. (D) P-3, Q-1, R-4, S-2
Poush Mela is a significant cultural gathering in West Bengal, while Bhagoria Haat is a vibrant tribal festival in Madhya Pradesh. The Sonepur Mela in Bihar is world-famous for its livestock trade and folk arts, and the Desert Festival showcases the rich traditions of Rajasthan. These events are crucial for sustaining the diverse folk musical landscapes across these Indian states.

53. (C) The struggles and loneliness of mahouts (elephant drivers) and cart drivers in North Bengal
Bhawaiya songs are a soulful folk genre from North Bengal and Assam that primarily focus on the lives of common laborers. The lyrics often depict the deep loneliness and hardships faced by mahouts and cart drivers who spend long periods away from their families. This emotional depth is conveyed through a unique vocal style that emphasizes longing and the vast landscape.

54. (B) Pandavani
The tradition described is Pandavani, where a lead performer narrates the Mahabharata while holding a Tambura that serves as a multi-

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functional prop. The artist stands and enacts various characters with high dramatic energy, often entering a trance-like state to convey the epic's intensity. This powerful combination of music, narration, and theater is a hallmark of the heritage of Chhattisgarh.

55. (D) Desi refers to regional music that varies according to local tastes and customs.
In ancient Indian musical treatises, the term Desi was used to distinguish regional, evolving music from the rigid and spiritually focused Margi tradition. Desi music is characterized by its flexibility and adaptation to the specific tastes and customs of different local populations. This concept directly applies to modern folk music, which thrives on regional diversity and spontaneous expression within communities.

56. (A) I, II, III, and IV only
Lavani is a dynamic folk form from Maharashtra that has historically entertained soldiers while addressing a wide range of social and romantic themes. Accompanied by the powerful beats of the Dholki, it involves expressive singing and dancing that has evolved to include political satire and social commentary. Contrary to being a male-only form, women have traditionally been the primary performers.

57. (C) Assam
The Tokari is a traditional stringed instrument from Assam, often used to accompany the singing of spiritual and folk songs known as Tokari Geet. It features a resonator made from wood or gourd and is played by plucking the strings to produce a rhythmic melody. This instrument is central to the devotional and cultural expressions of the Assamese people in rural.

58. (A) Burra Katha
Burra Katha is a popular narrative folk tradition from Andhra Pradesh and Telangana, typically performed by a three-member troupe. The lead storyteller plays a stringed instrument called the Tambura while two assistants provide rhythmic accompaniment and engage in a conversational dialogue. This format is highly effective for communicating mythological stories and social messages to large rural audiences in an entertaining way.

59. (D) Forms like Mando and Dulpod heavily incorporate Portuguese melodic and harmonic influences.
Goan folk music is a unique cultural blend reflecting the region's historical interaction with Portuguese traditions. Forms such as the Mando and Dulpod demonstrate this by integrating Western melodic and harmonic elements with local Indian sensibilities. This syncretism is evident in the use of instruments like the violin and guitar alongside traditional drums, creating a distinct soundscape unlike any other.

60. (A) I, II, III, IV
Traversing India from north to south, one first encounters the Rouf tradition of Kashmir, followed by the vibrant Garba of Gujarat. Continuing southward, the high-energy Lavani of Maharashtra becomes prominent, and finally, the ancient Kummi tradition of Tamil Nadu is found in the deep south. This sequence illustrates how regional folk styles are distributed across the vast Indian geography.

61. (C) Symphonic orchestral sonatas
Folk music is typically classified based on its functional role in society, such as ceremonial, occupational, or seasonal categories. These genres arise from the daily experiences and rituals of the common people rather than formal academic composition. Symphonic orchestral sonatas, being highly structured products of Western classical theory, do not fit within the traditionally recognized framework of indigenous Indian music.

62. (D) Statement I is incorrect but Statement II is correct.
The Alha tradition is a vigorous style of ballad singing from Uttar Pradesh and Madhya Pradesh that focuses on tales of martial bravery. Instead of being soft or romantic, it utilizes a powerful and energetic vocal delivery to narrate the legendary exploits of the warrior brothers Alha and Udal. This martial spirit is essential for inspiring audiences with heroic stories.

63. (A) Deepchandi - 12 beats
In the study of Indian rhythms, accuracy in the number of beats is fundamental to identifying the Tala. While Keherwa has eight beats and Dadra has six, Deepchandi is actually a fourteen-

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beat cycle used in lighter folk and semi-classical forms. Misidentifying it as a twelve-beat cycle confuses it with other Talas that possess different structures and internal divisions for performance.

64. (B) I, III, and IV only
Borgeets are sacred devotional songs of Assam composed by the great saints Srimanta Sankardeva and Madhavdeva. They possess a structured melodic and rhythmic framework that is deeply rooted in the region's spiritual life, often accompanied by the Khol and Tala. Far from being secular or romantic, these "great songs" are a cornerstone of the Neo-Vaishnavite tradition, praising Krishna.

65. (B) Manipur
Khunung Eshei is a traditional folk song genre from Manipur that reflects the rich cultural and natural landscape of the region. These songs are often sung during various social and agricultural activities, serving as an important medium for preserving local folklore and community values. They highlight the unique melodic and linguistic identity of the Manipuri people within the northeastern tapestry.

66. (A) Folk music is community-owned and learned through informal immersion.
The concept of a Gharana, which implies a formal and exclusive lineage of musical training, is generally absent in folk traditions. This is because folk music is considered a collective heritage that is learned through informal immersion and participation within the community. Unlike classical music, which requires specialized institutional instruction, folk songs are naturally absorbed through daily life and seasonal celebrations.

67. (C) It is a small, single-stringed plucked instrument famously associated with Punjabi folk music.
The Tumbi is a high-pitched, single-stringed plucked instrument that is synonymous with the vibrant folk music of Punjab. It is not a large harp, a temple drum, or a wind instrument like the Shehnai. Its simple construction and sharp, rhythmic sound make it a perfect accompaniment for the high-energy singing and dancing that characterize the regional culture of the plains.

68. (A) Both A and R are true and R is the correct explanation of A.
Bihu is a perfect example of how folk music and dance are seamlessly integrated into the agricultural cycle of a region. The three different Bihu festivals in Assam mark critical stages of crop production, from sowing to harvesting, each with its own specific songs and rituals. This connection ensures that the music remains a functional and vital part of life.

69. (C) The Kuruma and Kuruba (shepherd/pastoral) communities
Oggu Katha is a traditional narrative art form from Telangana, predominantly performed by the Kuruma and Kuruba shepherd communities. These performers narrate the stories of their deities, such as Mallanna, through a combination of energetic singing, drumming, and dancing. The tradition serves as a vital means of preserving the specific cultural identity and religious history of these pastoral groups.

70. (B) Priest-singers who perform the epic of Pabuji or Devnarayan using a Phad (scroll)
Bhopas are a specialized community of priest-singers in Rajasthan who specialize in narrating the epic stories of folk deities. They use a large painted scroll known as a Phad as a visual backdrop for their performances, which are accompanied by instruments like the Ravanahatha. This tradition combines music, art, and spiritual storytelling, playing a crucial role in the regional folklore.

71. (D) They are highly classical in nature and performed only by trained Dhrupad singers.
Chhath Puja songs are a profound expression of regional devotion in Bihar, sung in local dialects like Bhojpuri and Maithili. They reflect the purity and dedication of the rituals performed to honor the Sun God. Far from being restricted to highly trained classical Dhrupad singers, these songs are primarily sung by the common people as part of their community tradition.

72. (A) P-3, Q-1, R-4, S-2
Sohar songs celebrate the joy of childbirth, while Bidaai songs capture the emotional moment of a bride's departure from her home. Rasiya is dedicated to the divine love of Radha and Krishna in the Braj region, and Nirguni Bhajans focus

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on the mystical concept of a formless divine. These genres illustrate the diverse emotional and spiritual landscape of Indian music.

73. (C) Deepchandi
The fourteen-beat rhythm divided into a 3-4-3-4 pattern is a characteristic of the Deepchandi Tala. This specific cycle is widely used in semi-classical and folk genres like Thumri, Kajari, and Hori due to its relaxed and swaying feel. Identifying this rhythmic structure is essential for understanding the pulse of many regional songs that emphasize emotional storytelling and melodic grace.

74. (A) Tamasha (incorporating Lavani)
The high-energy performance described is Tamasha, a traditional folk theatre form of Maharashtra that often incorporates Lavani singing. It is characterized by satirical social commentary and the use of instruments like the Dholki and Tuntuni to drive the fast-paced narrative. This form provides a platform for artists to engage with the public while maintaining a lively and entertaining atmosphere.

75. (D) Music of the people, traditionally transmitted orally, reflecting grassroots culture
Lok Sangeet refers to the music of the common people, traditionally transmitted through oral means from one generation to the next. It reflects the authentic grassroots culture, rituals, and daily lives of various communities across different regions. Unlike commercial or institutional music, it is a living tradition that evolves naturally within its social context, serving as a vital expression of identity.

76. (B) I, III, IV, and V only
Bengal's folk music is exceptionally rich, featuring forms like Gombhira from Malda and the syncretic spiritual songs of the Bauls. Kirtan has also deeply influenced rural melodies, while Bhatiali reflects the slow, unmetered rhythm of river currents. Although Bhawaiya is a major form, it is primarily associated with North Bengal and the Rajbanshi community rather than the coastal southern areas.

77. (C) Providing a continuous drone and rhythmic pulse
The Ektara is a simple yet powerful instrument fundamental to many Indian folk and devotional traditions. Its primary function is to provide a continuous tonal drone and a steady rhythmic pulse that supports the singer's melody. Rather than performing complex classical ornaments, it creates a stable soundscape that allows the performer to focus on the spiritual and emotional delivery of lyrics.

78. (D) Raga Bhairavi
The traditional tunes of the tragic epic Heer from Punjab are inherently perceived to be set in Raga Bhairavi. This melodic framework is perfectly suited for expressing the deep sorrow, longing, and emotional intensity of the legendary romance between Heer and Ranjha. The flat notes of the Raga provide a haunting quality that has become synonymous with this classic story.

79. (A) It is a popular folk operatic theater form in North India, especially Uttar Pradesh.
Nautanki is a vibrant folk operatic theater form that is extremely popular across North India, especially in Uttar Pradesh. It combines music, dance, and drama to tell stories ranging from mythology to social issues, often performed on makeshift stages in villages. This art form relies on a lively orchestra and expressive vocal delivery to engage and entertain large rural audiences.

80. (A) I, III, II, IV
Arranging common folk rhythms by their beat count starts with the six-beat cycles of Dadra and Khemta. Following these is the eight-beat Keherwa, which is perhaps the most widely used Tala in regional music. Finally, the fourteen-beat Deepchandi represents a longer rhythmic cycle. This ascending order helps students understand the varying levels of rhythmic complexity found in traditional Indian performances.

81. (B) Baul
While many folk songs focus on daily activities or rituals, Baul music is an exception due to its profound philosophical content. The lyrics utilize sophisticated metaphors about the human body and the soul to explore the relationship between man and the divine. This tradition transcends simple entertainment, offering a mystical perspective that challenges religious boundaries and seeks internal spiritual awakening.

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82. (D) Statement I is incorrect but Statement II is correct.
Folk instruments are typically not restricted by a universal standard pitch like the modern concert A=440Hz. Instead, they are tuned relative to the vocal range of the individual performer, allowing for a more natural and comfortable musical expression. This flexibility is a key characteristic of traditional music, where the primary goal is the seamless integration of voice and accompaniment.

83. (C) Rajasthan - Kenduli Mela
Kenduli Mela is a significant cultural gathering famous for its Baul music, held in West Bengal to celebrate the poet Jayadeva. It is not associated with Rajasthan, which instead hosts famous fairs like Pushkar and the Desert Festival. Other pairings correctly identify the regional locations of these important cultural events across various states of the Indian subcontinent and its heritage.

84. (D) I, II, III, and IV
The Kalbelia tradition is an integral part of the Rajasthani cultural identity, associated with a tribe traditionally known for snake charming. The performance features serpentine dance movements accompanied by the sounds of the Pungi and Dafli, creating a mesmerizing spectacle. Recognized by UNESCO as Intangible Cultural Heritage, this art form continues to thrive as a vibrant expression of tribal history.

85. (C) A narrative folk song genre from the Bhojpuri region centered around themes of separation
Birha is a popular narrative folk genre from the Bhojpuri-speaking regions of Bihar and Uttar Pradesh. The term itself refers to the pain of separation, and the songs often tell stories of lovers or family members parted by distance or labor. Performed with high energy and vocal intensity, Birha serves as a powerful medium for expressing collective emotional experiences.

86. (B) The intrinsic integration of music into every functional aspect of community life
The diverse classification of folk music arises from its fundamental role as an inseparable part of every functional aspect of community life. Whether it is a ritual for birth, a song to synchronize physical labor, or a celebration of a new season, music is woven into the social fabric. This deep integration makes it natural to categorize songs by their purpose.

87. (D) It is a bow-song tradition of Tamil Nadu where a large bow is struck to create rhythm.
Villu Pattu is a unique narrative folk tradition from Tamil Nadu, where a large bow serves as the primary musical instrument. The performer strikes the bow's string with sticks to create a rhythmic accompaniment for stories from mythology and local history. This "bow-song" format is an engaging way to transmit cultural legends, combining music, rhythm, and oral storytelling.

88. (A) Both A and R are true and R is the correct explanation of A.
Raga Kafi is a cornerstone of the folk music of Punjab and Sindh, particularly in genres like Sufi Kafi and Tappe. Its scale, featuring both flat third and seventh notes, naturally complements the emotional inflections and rhythmic nuances of the region's poetry. This melodic alignment allows performers to express themes of love and spiritual longing with deep regional resonance.

89. (C) Bihar
Jat-Jatin is a popular folk dance and song tradition native to the Mithila and Kosi regions of Bihar. It typically involves pairs of performers depicting the humorous and emotional interactions between a husband and wife, often reflecting social and household realities. Performed during the monsoon season, this tradition serves as a vibrant expression of regional identity and community entertainment.

90. (A) Keherwa (8 beats)
The rhythmic foundation of the Garba dance is essentially a variation of the eight-beat Keherwa Tala. This symmetrical and steady cycle is perfectly suited for coordinating the circular movements and synchronized clapping of the dancers. As the performance progresses, the tempo may increase, but the fundamental eight-beat structure remains the core pulse that drives the energy of this iconic tradition.

91. (D) They employ complex Carnatic Ragas like Nattai.
Bhawaiya is a soulful folk tradition from North Bengal and Assam, characterized by its deep

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emotional longing and the use of the Dotara. While it possesses its own unique melodic beauty, it does not utilize the complex theoretical frameworks of Carnatic Ragas. Instead, Bhawaiya relies on local musical idioms and a distinctive vocal style that reflects the lives of common.

92. (B) P-2, Q-3, R-4, S-1
Mame Khan is a celebrated Manganiyar singer from Rajasthan, while Purna Das is an iconic figure in Bengal's Baul tradition. Malini Awasthi is renowned for her renditions of Awadhi and Bhojpuri folk, and Teejan Bai is the foremost exponent of Pandavani. These artists represent the pinnacle of their respective regional genres, showcasing the incredible diversity of India's musical heritage.

93. (C) Sindhi Sarangi
To authentically perform the traditional music of the Langa community from Rajasthan, the Sindhi Sarangi is an indispensable instrument. This bowed string instrument is central to their melodic repertoire, providing the rich tonal accompaniment required for their complex vocalizations. Its ability to produce subtle glides and microtones makes it essential for capturing the unique and evocative desert soundscape.

94. (D) Garba
The situation described matches the Garba, where women gather in a circle to sing and clap in honor of Goddess Amba during Navratri. This communal performance involves a call-and-response pattern, fostering a sense of shared devotion and cultural celebration. As a cornerstone of Gujarati folk tradition, the Garba combines rhythmic movement and melodic praise, creating an atmosphere of festive energy.

95. (A) Classical music relies on rigid rules and grammar, whereas folk music allows spontaneous regional expression.
The fundamental distinction between classical and folk music lies in their structural approach and training methods. Classical music is governed by rigid theoretical frameworks, including specific Raga and Tala rules that require formal training. In contrast, folk music prioritizes spontaneous regional expression and is traditionally passed down orally, reflecting the daily lives and local customs of the common people across India.

96. (B) I, II, III, and IV only
Gondhal is a significant ritualistic folk art of Maharashtra performed to invoke the blessings of deities, particularly Goddess Bhavani. The performers, known as Gondhalis, use traditional instruments like the Sambal to drive their high-energy narrative singing. Far from being a silent dance, the vocal component is essential for recounting mythological tales and delivering spiritual messages during weddings and other celebrations.

97. (B) Lord Krishna
Dandiya Raas is a vibrant folk dance and music tradition that is deeply rooted in the mythological stories of Lord Krishna and his playful interactions with the Gopis. The sticks used by the performers symbolize the swords of the Goddess in some contexts, but the overall theme remains a celebration of divine love and the joyful spirit associated with Krishna.

98. (A) A hereditary community of Muslim musicians who perform for Hindu Rajput patrons
The Manganiyars are a hereditary community of professional Muslim musicians living in the desert regions of western Rajasthan. They have a long history of performing for Hindu Rajput patrons, specializing in a rich repertoire of folk songs and sophisticated ballads. Their music is characterized by its melodic complexity and the use of traditional instruments, reflecting a unique and centuries-old cultural syncretism.

99. (C) They are the folk songs of the fishing communities of Maharashtra.
Koli songs are the traditional musical expression of the fishing communities residing along the coastal regions of Maharashtra. The rhythmic structure of these songs often mimics the motion of rowing boats and the ebb and flow of sea waves. These lively melodies are an essential part of the Koli people's cultural identity, celebrating their life on the water and social.

100. (B) III, I, II, IV
The chronological sequence of agricultural folk songs begins with tilling and ploughing the land to prepare it for cultivation. This is followed by songs for sowing the seeds as the crop cycle starts. Once the grain has grown, harvesting songs are performed to celebrate the collection

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of the bounty. Finally, threshing and processing songs accompany the final preparation of the.

101. (C) Strict adherence to scriptural idol worship
The Baul philosophy is characterized by a rejection of orthodox religious rituals and caste boundaries in favor of a personal, internal spiritual journey. They seek the "Moner Manush," or the divine within the heart, through a blend of Sufi and Vaishnava thought. Strict adherence to scriptural idol worship contradicts their fundamental belief in experiencing the divine directly through music.

102. (D) Statement I is incorrect but Statement II is correct.
Raga Mand originated as a beautiful and celebratory folk tune in the desert landscape of Rajasthan. Over time, it was embraced by classical musicians and incorporated into the light classical repertoire of Hindustani music due to its melodic charm. Far from being restricted to rural areas, it is now widely recognized and performed on formal concert stages as a sophisticated melody.

103. (D) Kamaicha - Mango wood body with steel strings only
The Kamaicha is a complex string instrument traditionally carved from a single piece of mango wood. However, its main strings are made from gut rather than just steel, which gives the instrument its distinctive deep and resonant tone. Using only steel strings would fundamentally alter the sound quality that is essential for the authentic performance of Rajasthani folk music.

104. (A) I, II, and III only
The Hornbill Festival is a major cultural event held in Nagaland to showcase the rich traditions of its various tribes. Known as the "Festival of Festivals," it features traditional music, dances, and crafts that highlight the unique heritage of the Naga people. It does not focus on Hindustani classical music, as its primary purpose is the celebration of tribal life.

105. (C) Manipur
Sana Lamok is a traditional folk song form from Manipur that is deeply embedded in the cultural and spiritual life of the region. It reflects the unique melodic structures and linguistic nuances of the Manipuri people, serving as a vital medium for social and religious expression. This genre illustrates the rich and diverse musical heritage found within the northeastern states.

106. (A) To allow a lead singer to improvise while a chorus provides a unifying refrain
The call-and-response format is a fundamental feature of many Indian folk traditions, promoting community participation and musical cohesion. It allows a lead singer to take charge of the melodic improvisation and narrative delivery while a chorus provides a unifying refrain. This structure ensures that the entire group remains engaged in the performance, creating a dynamic and powerful collective sound together.

107. (D) It is a long scroll painting that serves as a visual backdrop for the Bhopa-Bhopi narrative performances.
In the Rajasthani folk tradition, a Phad is a large, intricately painted scroll that serves as a visual aid for narrative performances. The Bhopa priest-singers point to various parts of the painting while singing the epic stories of folk deities. This unique combination of visual art and oral storytelling creates a multi-sensory experience that is essential for preserving regional legends.

108. (A) Both A and R are true and R is the correct explanation of A.
Folk musicians frequently adapt the structures of classical Ragas to better suit the emotional and linguistic needs of their specific regions. In these traditions, the expressive delivery of lyrics and local melodic habits are given priority over the strict grammatical rules of classical theory. This flexibility allows folk music to remain a living, authentic expression that resonates with the people.

109. (C) Karnataka
Dollu Kunitha is a high-energy drum dance native to Karnataka, primarily performed by the Kuruba community to worship the deity Beeralingeswara. The performance features powerful drumming on the Dollu, accompanied by synchronized movements and traditional singing. This art form is a significant part of the state's cultural heritage, showcasing the strength and devotion of the community through its vigorous style.

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110. (D) 6 or 12 beats (in a 3+3 or 3+3+3+3 pattern)
Khemta is a popular rhythmic pattern used in the folk music of Eastern India, particularly in Bengal. It typically consists of a six-beat cycle that can be doubled to twelve, following a 3+3 or 3+3+3+3 division. This bouncy and lilting rhythm is essential for accompanying lively regional songs and dances, providing a distinctive pulse that characterizes the area's heritage.

111. (A) They are accompanied by large drums called 'Bomba' or 'Nagara'.
Rasiya is a beautiful folk genre from the Braj region of Uttar Pradesh that focuses on the divine love of Radha and Krishna. While it is an essential part of local celebrations, particularly during the Holi festival, it is not traditionally associated with the large Nagara drums used in other North Indian forms. Instead, it relies on more lyrical accompaniment.

112. (B) P-3, Q-4, R-2, S-1
The Tumbi is an iconic instrument from Punjab, while the Dotara is fundamental to the folk music of Bengal. The Ravanahatha is a traditional bowed instrument of Rajasthan, and the Chenda is a powerful drum central to the temple festivals of Kerala. These instruments are vital for creating the unique regional soundscapes that define the musical identity of their respective states.

113. (B) Pulikali
Pulikali is a colorful and energetic tiger dance performed in Kerala during the Onam festival. Participants paint their bodies to resemble tigers and hunters, dancing to the loud and rhythmic beats of traditional drums like the Chenda and Thakil. This performance is a significant part of the regional harvest celebrations, showcasing the playful and vibrant spirit of the local community.

114. (A) Maand (Rajasthan)
The performance described is Maand, a sophisticated folk form from Rajasthan that captures the vast and evocative atmosphere of the desert. It features a free-flowing, unmetered melodic style where the singer stretches vowels extensively before resolving into a rhythmic cadence. Originally a courtly tradition, Maand has become a definitive sound of Rajasthani heritage, expressing deep emotions through unique scales.

115. (C) Public Domain status due to oral transmission over generations without a known single author
The concept of collective ownership in folk music arises from its status as a public domain tradition maintained through oral transmission over centuries. Because the original authors are unknown, the songs are considered the shared heritage of the entire community. This ensures that the music remains accessible to all members, fostering a sense of shared identity and cultural continuity across generations.

116. (D) I, II, IV, and V only
Sufiana Kalam is a sophisticated musical tradition of Kashmir that blends Islamic mysticism with local melodic structures. It has deep roots in Persian and Central Asian music, frequently utilizing the Santoor as a primary instrument. The tradition also involves choral singing known as Chhakri, creating a rich and meditative soundscape. Unlike South Indian music, it does not follow the Carnatic system.

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117. (C) Srimanta Sankardeva
Bhaona is a traditional form of mythological theatre and music in Assam, introduced by the great saint and social reformer Srimanta Sankardeva. It was created as a medium to spread the messages of the Neo-Vaishnavite movement through an engaging blend of drama and song. This art form continues to be a vital part of the cultural and spiritual life today.

118. (B) A distinctive vocal break reflecting deep longing.
The Bhawaiya musical tradition is defined by its unique vocal style, which features a distinctive break or pitch fluctuation. This technique is used to convey a sense of deep emotional longing and the vastness of the rural landscape in North Bengal and Assam. By emphasizing these vocal nuances, performers are able to capture the heartfelt sentiments of the common people.

119. (D) It is played with a bow and has three main gut strings and several sympathetic strings.
The Kamaicha is a sophisticated bowed string instrument traditionally used by the Manganiyar community in Rajasthan. It features a large resonator and three main strings made from gut, along with several sympathetic metal strings that enhance its rich and resonant sound. This

instrument is essential for rendering the complex microtonal melodies that characterize the traditional music of the desert region.

120. (A) They are easy to craft and provide the volume needed for outdoor dancing.
Folk music traditions often prioritize percussion instruments like membranophones and idiophones because they are relatively easy to craft from local materials. Furthermore, these instruments provide the high volume and steady rhythmic pulse necessary for outdoor performances and community dancing in rural settings. Their durability and accessibility make them ideal for sustaining the energetic and participatory nature of traditional celebrations.

121. (C) A village singer strictly singing a 45-minute Alaap following the exact progression of Raga Darbari.
While folk music often shares melodic structures with classical Ragas, it typically lacks the rigid and extended formal developments of Shastriya Sangeet. An untrained village singer performing a strictly codified 45-minute Alaap in Raga Darbari would be an exception to the general spontaneous nature of folk music. Regional artists usually incorporate Raga elements intuitively to enhance the emotional delivery of songs.

122. (C) Statement I is correct but Statement II is incorrect.
Poush Mela is a world-renowned cultural festival held in Shantiniketan, West Bengal, famously featuring live Baul music and other regional folk arts. It is celebrated in the month of Poush, which corresponds to the winter season, marking the end of the harvest. Contrary to the monsoon association, this mela provides a vibrant platform for traditional artists during the cooler months.

123. (D) Rouf - Exclusively Male
Rouf is a traditional folk dance and music form of Kashmir that is predominantly performed by women, especially during festive occasions like spring and Ramzan. Misidentifying it as an exclusively male tradition contradicts its historical and cultural practice. Other forms like Giddha and Bhangra are correctly associated with their traditional gender roles, reflecting the diverse social structures of regional.

124. (B) I, II, and IV only
Chhau is a powerful dance-drama tradition prevalent in Jharkhand, Odisha, and West Bengal, characterized by its vigorous martial arts movements and elaborate masks. The music is driven by the rhythmic beats of the Dhol and Dhamsa, often accompanied by the Shehnai. This energetic combination is essential for narrating mythological stories and heroic legends, far removed from soft melodies.

125. (C) A narrative singing and storytelling gathering sharing folklore and spiritual messages
A Dayro is a traditional Gujarati gathering centered around narrative singing and storytelling to share local folklore and spiritual messages. Performed in a community setting, it features artists who combine music with oral history, fostering a sense of shared cultural identity. This tradition remains a vital platform for preserving regional wisdom and entertaining audiences with tales of heroism and devotion.

126. (D) Diverse geographical terrains, climates, local dialects, and occupational practices
The incredible diversity of folk music across India is fundamentally caused by the country's varied geographical terrains and climates. Different occupational practices and local dialects further shape the melodic and rhythmic characteristics of regional songs. These environmental and social factors ensure that each community develops a unique musical identity that reflects its specific way of life and historical experiences in.

127. (A) It is a folk dance of Tamil Nadu performed by women forming a circle and clapping hands rhythmically, often without any instruments.
Kummi is an ancient folk tradition of Tamil Nadu where women form a circle and clap their hands rhythmically while singing. It is unique because it often does not require any instrumental accompaniment, relying entirely on the synchronized sound of clapping and the vocal melody. This communal form is a staple of regional celebrations, reflecting shared joy and social cohesion.

128. (A) Both A and R are true and R is the correct explanation of A.
Modern folk music continues to evolve by incorporating contemporary instruments like

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the harmonium and synthesizer into traditional performances. This adaptation demonstrates that folk music is a living tradition that responds to new technology and changing audience tastes while preserving its core cultural identity. By embracing these changes, regional artists ensure that their music remains relevant and accessible today.

129. (A) Himachal Pradesh
The Nati dance and its accompanying folk music are the iconic cultural expressions of Himachal Pradesh, particularly the Kullu region. Performed in large groups, the dance features graceful movements and is traditionally accompanied by local wind and percussion instruments. As a symbol of communal harmony and regional pride, Nati plays a central role in various festive celebrations throughout the.

130. (A) Manipur
The Pena is an ancient and revered bowed instrument central to the traditional folk music of Manipur. It consists of a bamboo neck and a coconut shell resonator, producing a soulful and evocative sound that accompanies the narration of regional epics and rituals. This instrument is considered a sacred symbol of Manipuri cultural identity, deeply connected to the state's history.

131. (C) The poetic dialogue delivery is highly classical and in Sanskrit.
Tamasha is a popular folk theatre form of Maharashtra known for its energetic Lavani songs and satirical social commentary. Its dialogue and poetry are delivered in the regional Marathi language to ensure it is accessible and engaging for the common people. Mischaracterizing it as a Sanskrit-based classical tradition ignores its fundamental identity as a vibrant and relatable grassroots art form.

132. (D) P-2, Q-3, R-4, S-1
Keherwa is essential for fast-paced regional folk, while Khemta is a defining rhythm for Baul and other Bengali traditions. Dadra is commonly used in light classical and romantic folk songs, and Deepchandi provides the 14-beat cycle for genres like Thumri and Chaiti. Understanding these associations is key to recognizing the rhythmic foundations of various traditional musical styles across regional India.

133. (C) Ektara
An instrument constructed with a dried gourd, a bamboo stick, and a single string that produces a rhythmic twang is the Ektara. This simple yet versatile tool is fundamental to many Indian folk and devotional traditions, providing both a drone and a rhythmic pulse. Studying the Ektara offers insights into the organic and accessible nature of regional musical accompaniment.

134. (B) Kumbh Mela
The massive gathering at the confluence of the three sacred rivers is the Kumbh Mela, one of the world's largest religious festivals. It serves as a significant platform for various folk ascetics to sing Nirguni bhajans, expressing spiritual truths through traditional music. This event showcases the deep integration of religious ritual and oral musical tradition within the broader Indian culture.

135. (D) Mystical songs focusing on a formless, attribute-less ultimate reality (e.g., Kabir's poetry)
The Nirguni style of folk bhajan focuses on the mystical concept of a formless and attribute-less ultimate reality, often through the poetry of saints like Kabir. Unlike songs that praise specific physical forms of deities, Nirguni music emphasizes internal spiritual seeking and the universality of the divine. This tradition uses simple, soulful melodies to convey profound philosophical messages to listeners.

136. (A) I, II, III, and IV only
Therukoothu is a vibrant street theatre form of Tamil Nadu that brings mythological stories from the Mahabharata and Ramayana to rural audiences. It incorporates elements of Carnatic music simplified for mass appeal, accompanied by instruments like the harmonium and Mridangam. As an outdoor art form, it serves as a powerful medium for community education and entertainment across the southern state.

137. (C) Maharashtra
Dhangari Gaja is a traditional drum dance and music form performed by the Dhangar shepherd community of Maharashtra. It is a celebratory expression of their cultural identity, typically performed to seek the blessings of their deity, Biruba. The vigorous rhythmic beats of the drums and the synchronized movements reflect

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the strength and resilient spirit of this pastoral community in rural.

138. (A) Snakebites
Gogaji folk songs, popular in Rajasthan and Haryana, are dedicated to the worship of Goga Rana, a deity believed to protect against snakebites. These songs are often performed with traditional instruments during the Goga Naumi festival, reflecting the community's deep-seated beliefs and their relationship with the natural world. This tradition serves as both a spiritual safeguard and a celebration.

139. (D) Its lighter forms heavily interact with regional melodies to appeal to the masses.
The evolution of the Ghazal in India has been marked by its interaction with local musical traditions, leading to lighter and more accessible forms. While it originated as a sophisticated poetic genre, these regional variants incorporate folk melodies and dialects to appeal to a wider audience. This hybridity has allowed the Ghazal to thrive as a popular and emotionally resonant expression.

140. (B) To provide a tonal center and pulse without needing complex progressions.
The extensive use of a drone in Indian folk music, using simple instruments like the Ektara, serves to establish a firm tonal center and a steady pulse. This soundscape allows the singer to improvise and deliver lyrics without needing the complex harmonic progressions found in Western music. The drone provides a sense of continuity and grounding that is essential for.

141. (C) Bhavai (some elements) and certain aspects of Teratali
While most folk forms prioritize simpler movements, certain traditions like Bhavai and Teratali involve exceptionally complex and precise physical feats. These performances may include dancing on the edges of swords or striking numerous small cymbals tied to the body in perfect rhythm. Such intricate coordination is a specialized skill that mirrors the rhythmic complexity often reserved for formal classical.

142. (C) Statement I is correct but Statement II is incorrect.
Teratali is a unique ritual dance of Rajasthan performed by the women of the Kamad tribe, who strike cymbals tied to their bodies while sitting. This intricate rhythmic performance is accompanied by traditional vocal music and instruments like the Ektara. Contrary to using only classical Sitars and Tablas, it relies on these local instruments to maintain its authentic regional identity.

143. (A) Swang - Kerala
Swang is a traditional folk theatre form prevalent in North India, particularly in Haryana and Uttar Pradesh, and is not associated with Kerala. Other pairs like Jatra in Bengal, Bhavai in Gujarat, and Macha in Madhya Pradesh correctly identify the regional homes of these important dramatic traditions. This diversity in theater highlights the different cultural narratives found throughout the country.

144. (B) I, II, and III only
Borgeets, meaning "great songs," are a fundamental part of the sacred musical heritage of Assam, introduced during the Neo-Vaishnavite movement. They follow a specific melodic and rhythmic structure that is unique to the regional tradition, distinguishing them from other devotional forms. While they are deeply spiritual, they are not entirely unmetered, as they utilize specific rhythmic cycles for support.

145. (B) Haryana and Punjab
The Gugga Naumi festival is a significant cultural event in the states of Haryana and Punjab, featuring specialized folk singing and dancing. Dedicated to the worship of the snake deity Gugga Pir, the festival involves processions and performances that reflect the spiritual beliefs of the local community. This tradition is a vibrant display of regional folklore and the deep connection.

146. (A) Lively folk songs of Maharashtra's fishermen, simulating the rhythm of rowing and sea waves
Koli Sangeet consists of the vibrant and energetic folk songs of the fishing communities in Maharashtra. The rhythms of these songs are specifically designed to simulate the physical experience of rowing boats and the movement

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of the sea. These melodies are central to the Koli people's identity, providing a soundtrack to their daily labor and festive social gatherings along the.

147. (C) It is a tragic romantic epic from Punjab, typically sung in a free-flowing, high-pitched vocal style (often in Raga Bhairavi).
Heer-Ranjha is a legendary tragic romantic epic from Punjab that is traditionally sung in a high-pitched, free-flowing vocal style. The melodies, often set in Raga Bhairavi, emphasize the deep emotional sorrow and longing of the characters. As a cornerstone of Punjabi folklore, the singing of this epic is a powerful display of regional vocal skill and emotional narrative storytelling.

148. (A) Both A and R are true and R is the correct explanation of A.
Folk fairs are essential for the continued survival and transmission of oral musical traditions in India. They provide a vital space where artists can perform for diverse audiences and interact with one another, ensuring that their repertoires are passed down to younger generations. By offering a platform for live performance, these melas sustain the cultural ecosystem necessary for traditional arts.

149. (C) Gandak
The Sonepur Mela in Bihar is held at the confluence of the Ganges and the Gandak rivers, a site of great spiritual and cultural significance. Famous for its massive animal trade and diverse folk performances, the mela attracts millions of visitors each year. This gathering provides a unique opportunity to witness the traditional arts and customs of the eastern region.

150. (B) A versatile prop representing a mace or sword.
In a Pandavani performance, the Tambura held by the lead artist transcends its role as a musical instrument. It is used as a versatile dramatic prop that may represent various objects from the epic, such as a mace, a sword, or a bow. This symbolic usage enhances the theatricality of the storytelling, making the narrative more vivid and engaging.

151. (D) It is heavily restricted and banned from being sung in rural areas.
Raga Desh is a widely loved melodic framework in India, deeply associated with the monsoon season and patriotic sentiments. It evokes a strong sense of connection to the soil and regional identity, making it a favorite for both folk and light classical compositions. There are no restrictions on its performance in rural areas, as it is a fundamental part.

152. (A) P-2, Q-4, R-1, S-3
Bihu is celebrated during the harvest and spring in Assam, while Sohar songs mark the birth of a child. Garba is a centerpiece of the Navratri festival in Gujarat, and Chaiti is sung during the spring month of Chaitra. These associations illustrate how regional folk music is intimately tied to the changing seasons and the various milestones of human.

153. (C) High degree of rhythmic articulation (Layakari) and breath control
Integrating swift and complex rhythmic syllables into a narrative ballad requires a high degree of rhythmic articulation and exceptional breath control. Performers must be able to maintain the flow of the story while delivering intricate patterns that add dynamic energy to the song. This competency is a hallmark of skilled folk artists who use their voices as melodic tools.

154. (A) Tarnetar Fair
The Gujarat mela dedicated to Lord Trinetreshwar is the Tarnetar Fair, famous for its cultural significance and matchmaking traditions. It features the vibrant Rasada dance and the iconic display of heavily embroidered umbrellas, which are symbols of local tribal pride. This event is a major gathering that showcases the unique folk arts and customs of the Saurashtra region to visitors.

155. (D) A semi-classical and folk song genre celebrating the festival of Holi and the playful romance of Radha-Krishna
Hori is a joyous genre of semi-classical and folk music that celebrates the festival of Holi and the playful romance between Radha and Krishna. It is characterized by its vibrant melodies and rhythmic energy, reflecting the colorful spirit of the spring season. As a staple of North Indian culture, Hori songs are an essential part of the communal festivities.

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156. (B) I, II, III, and IV only
The Bhopa tradition of Rajasthan is a unique narrative art form where priest-singers recount the tales of folk deities using a painted Phad scroll. Accompanied by instruments like the Ravanahatha, these performers bring regional legends to life through music and visual imagery. Contrary to being in Sanskrit, the performances are delivered in local dialects to ensure they resonate.

157. (C) Baul singers of Bengal
The Khamak, also known as the Anandalahari, is a distinctive string instrument famously used by the Baul singers of Bengal. Its unique construction allows the performer to alter the pitch and create a rhythmic, plucking sound by pulling a string attached to a drum. This instrument is essential for providing the characteristic rhythmic and melodic support that defines the tradition.

158. (D) The physiological rhythm of the associated physical activity (like walking, grinding, or dancing)
In folk music, the tempo or Gati is often determined by the physiological rhythm of the physical activity associated with the song. For instance, the pace of a grinding song matches the circular motion of the millstone, while a walking song follows the steps of a traveler. This functional relationship ensures that the music effectively supports and eases the manual labor.

159. (A) It is a double-sided barrel drum played forcefully with two wooden sticks (Dagg and Tilli) to drive the Bhangra rhythm.
The Dhol is a powerful double-sided barrel drum that serves as the rhythmic heartbeat of Punjabi folk music, especially during Bhangra. It is played forcefully with two wooden sticks to create the high-energy beats that drive the dance. This instrument's loud and resonant sound is essential for festive outdoor celebrations, symbolizing the strength and vibrant spirit of the community.

160. (B) Fast Keherwa (8 beats) variant
The energetic and bouncy feel of Bhangra is fundamentally driven by a fast-paced variant of the eight-beat Keherwa Tala. This symmetrical rhythmic cycle provides the necessary drive for the vigorous physical movements and synchronized clapping that characterize the dance. As a staple of Punjabi celebrations, this rhythm is instantly recognizable and essential for creating a lively and festive atmosphere.

161. (B) Promoting digital streaming services
Traditional folk fairs in India serve several vital socio-cultural functions, such as facilitating marital alliances and sustaining regional artisanal crafts. They are also crucial platforms for the oral transmission of musical traditions through live performances. However, promoting modern digital streaming services is not a recognized function of these ancient community gatherings, which focus on preserving and celebrating tangible local cultural heritage.

162. (D) Statement I is incorrect but Statement II is correct.
Tribal music in India possesses distinct characteristics that differentiate it from the agricultural folk music of the plains. It often retains older, pre-agrarian tonal structures and utilizes native instruments crafted from materials like bamboo and animal horn. These unique musical expressions reflect the specific cultural histories and environmental relationships of tribes like the Santhals, maintaining a separate and ancient identity.

163. (C) Raga Mian ki Todi - Fast-paced joyous harvest dances
Raga Mian ki Todi is characterized by its somber, meditative, and deeply serious mood, which is entirely unsuitable for joyous and fast-paced harvest dances. Other pairings, such as Raga Pahari with mountain romance and Raga Mand with festive desert landscapes, correctly identify the emotional associations of these melodies in folk traditions. Misapplying a serious classical Raga to celebratory folk events.

164. (D) I, II, and III only
Mando is a unique musical form of the Goan Catholics that beautifully blends Indian and Western melodic traditions. It typically uses instruments like the Ghumot alongside the violin and guitar to create its distinctive sound. Far from being restricted to Hindi, Mando is sung in the Konkani language, reflecting the specific cultural and linguistic heritage of the Goan Catholic community.

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165. (C) An earthen pot traditionally covered with the skin of a monitor lizard
The Ghumot is a unique percussion instrument from Goa made from an earthen pot. Traditionally, its opening is covered with the skin of a monitor lizard, although modern versions may use other materials due to conservation laws. Its resonant and earthy sound is essential for accompanying traditional Goan songs like the Mando, representing the region's specific instrumental and cultural identity.

166. (B) Rapid urbanization, globalization, and the rise of digital mass-media entertainment
The decline of traditional folk music patronage is primarily caused by rapid urbanization and the pervasive influence of globalization. As digital mass-media entertainment becomes more accessible, younger generations often drift away from regional oral traditions. This shift in social dynamics and media consumption has reduced the traditional platforms and community support that were once essential for sustaining professional folk artists.

167. (D) It involves the use of instruments like the Duitara (two-stringed instrument) and features rich community singing honoring nature.
Khasi folk music from Meghalaya is a vibrant expression of the community's deep connection to nature and their tribal heritage. It features the use of traditional instruments like the Duitara and involves rich community singing that honors the environment. This melodic tradition is distinct from the structured classical forms of the plains, reflecting the unique cultural identity of the Khasi.

168. (A) Both A and R are true and R is the correct explanation of A.
Folk musicians do not rely on formal notation systems because their traditions are preserved through a robust process of listening and remembering. This "Shruti-Smriti" mechanism is deeply embedded in the community's way of life, ensuring that melodies and lyrics are naturally absorbed by each new generation. This oral transmission allows the music to remain fluid and adaptable within its context.

169. (C) Kumaon (Uttarakhand)
Chapeli is a popular romantic folk dance-song tradition from the Kumaon region of Uttarakhand. It is often performed by a pair of dancers who express themes of love and flirtation through graceful movements and melodic singing. As a significant part of the regional culture, Chapeli showcases the emotional and social life of the mountain communities in the northern heights.

170. (B) 6 beats, 2 vibhags (3+3)
The Dadra Tala is a fundamental rhythmic cycle in Indian music, consisting of six beats divided into two equal sections of three beats each. This symmetrical and bouncy structure is widely used in lighter folk genres and romantic songs across various regions. Understanding this basic 3+3 division is essential for identifying the pulse of many popular traditional melodies and dances.

171. (D) It is purely a classical music festival with no tribal elements.
The Hornbill Festival is a massive celebration of tribal culture in Nagaland, specifically designed to showcase the diverse heritage of its indigenous people. It features traditional music, dances, and crafts that are essential to the Naga identity. Misidentifying it as a classical-only festival ignores its fundamental purpose as a platform for the promotion and preservation of regional arts.

172. (B) P-2, Q-1, R-4, S-3
Bhatiali songs use riverine imagery to express philosophical thoughts, while Pandavani narrates the epic stories of the Mahabharata. Jugni represents a wandering, observant spirit in Punjabi music, and Bidaai songs capture the sorrow of a bride leaving her home. These genres demonstrate the diverse thematic and narrative range of Indian folk music, reflecting the deep emotional life of people.

173. (C) Ergonomic or occupational synchronization
When the tempo of a song matches the repetitive physical movement of laborers, it is known as ergonomic or occupational synchronization. This relationship serves a practical purpose by helping workers coordinate their actions and reduce the perception of fatigue during intensive tasks. This functional use of music is a common feature across many traditional agricultural and maritime communities in regional India.

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174. (D) Sharda Sinha
Sharda Sinha is a legendary folk artist from Bihar who has earned national acclaim for her soulful renditions of Chhath Puja and wedding songs. Her powerful voice and authentic delivery of Bhojpuri and Maithili melodies have made her a cultural icon of the region. Through her music, she has successfully brought the traditional sounds of Bihar to much wider audiences.

175. (A) It is a classical music apprenticeship lineage; it is generally absent in folk music because folk is a community-driven oral tradition.
A Gharana refers to a formal lineage of musical apprenticeship in classical music, where specific styles are passed down through a disciplined teacher-student relationship. This concept is generally absent in folk music because it is a community-owned tradition that is learned through informal oral transmission. In regional folk culture, music is a collective heritage naturally absorbed within the local environment.

176. (B) I, II, III, and V only
Giddha is a vibrant folk tradition from Punjab performed by women who dance in a circle and sing Bolis while clapping. The rhythm is often generated entirely by clapping or with the support of a small Dholki drum. Characterized by high energy and lively interaction, Giddha provides a space for social expression and celebration, far removed from slow movements.

177. (B) Tamil Nadu
Karagam, also known as Karakattam, is an ancient folk dance from Tamil Nadu that involves balancing a pot on the head. Performers display incredible physical coordination while dancing to the rhythmic beats of the Naiyandi Melam ensemble. This traditional art form is often dedicated to the rain goddess Mariamman, showcasing the deep connection between regional performance and spiritual belief.

178. (A) A rapid, competitive poetic dialogue and musical exchange between performers
In folk traditions like Lavani, the term Sawal-Jawab refers to a rapid and competitive exchange of poetic dialogue and music between performers. This format showcases the artists' ability to improvise witty responses on the spot, creating a dynamic and engaging experience for the audience. This interactive element is a key feature of many regional performance styles, fostering a lively atmosphere.

179. (C) While it is a Sufi devotional form, its regional variants heavily incorporate local folk melodies, dialects, and spontaneous clapping rhythms.
Qawwali is a profound Sufi devotional form that has developed diverse regional variants by incorporating local folk melodies and dialects. These versions often utilize spontaneous clapping rhythms to enhance the spiritual energy of the performance and engage the wider community. This interaction with regional traditions ensures that Qawwali remains a vibrant and relatable expression of mystical devotion across various cultures.

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180. (D) Bhangra
The Baisakhi festival in Punjab celebrates the successful harvest of Rabi crops and is inextricably linked with the energetic tradition of Bhangra. The powerful drumming and vigorous dance movements reflect the joy and vitality of the farming community during this important seasonal transition. As a cornerstone of regional identity, this performance is a central feature of celebrations in Punjab.

181. (C) Grand Piano
Standard Indian folk music typically utilizes instruments made from locally available natural materials like wood, clay, and animal skin. Drums like the Dhol and simple stringed instruments like the Ektara are characteristic of these traditions. The Grand Piano, being a complex and expensive Western keyboard instrument, is an exception that is not found in traditional regional folk musical ensembles across India.

182. (D) Statement I is incorrect but Statement II is correct.
Folk melodies are not strictly codified in ancient Sanskrit treatises, as they exist as living, fluid expressions within various communities. Instead, they are transmitted through the oral tradition, allowing them to continually evolve and adapt to local tastes and customs. This organic process of preservation ensures that folk music remains an authentic reflection of the people's contemporary lives and heritage.

183. (D) Baramasa - Exclusively Winter
Baramasa songs are a genre of folk music that describes the changing emotions and natural conditions throughout the twelve months of the year. They are not restricted to the winter season but cover the entire annual cycle. Other forms like Kajari and Chaiti correctly identify their seasonal ties to the monsoon and spring, respectively, reflecting the connection between music and nature.

184. (A) I, II, and III only
Baramasa songs, which translate to "twelve months," are a popular folk genre in the Gangetic plains that describe the passage of time through the seasons. They capture the shifting emotions of the singer in response to the changing natural landscape and agricultural cycle. These songs are typically lyrical and emotive, focusing on the human experience rather than martial or military themes.

185. (C) Hammered dulcimer (struck chordophone)
In the musical tradition of Kashmir, the Santoor is a prominent instrument classified as a hammered dulcimer or struck chordophone. It consists of a large number of strings stretched over a wooden box, which are struck with small mallets to produce a distinctive melodic sound. This instrument is essential for rendering the intricate melodies of Sufiana Kalam and other regional folk.

186. (A) The widespread influence of the Bhakti movement where saint-poets used local dialects and folk tunes to reach the masses
The prominence of Bhakti themes in folk music is primarily due to the historical influence of the Bhakti movement, where saint-poets used regional dialects to spread spiritual messages. By setting their devotional verses to local folk tunes, they made profound religious concepts accessible to the common masses. This legacy has ensured that devotional singing remains a vital and popular grassroots tradition.

187. (D) It is a traditional art form of Telangana and Andhra Pradesh using a tambourine-like drum.
Dappu is a powerful traditional art form from Telangana and Andhra Pradesh that features the use of a tambourine-like drum of the same name. Performed by groups, the dance is characterized by energetic rhythmic beats and synchronized movements, often associated with social and spiritual messages. This tradition is a significant part of the region's cultural identity, showcasing the vitality of community.

188. (A) Both A and R are true and R is the correct explanation of A.
The Morsing is a unique instrument that bridges the gap between classical and folk traditions in South India. Its use in both ensembles illustrates how many sophisticated musical tools currently found in classical music originally emerged from simpler regional folk practices. This historical evolution highlights the continuous interaction between different levels of the Indian musical ecosystem, where instruments are gradually refined.

189. (C) Goddess Mariamman (Rain Goddess)
The Karakattam folk dance of Tamil Nadu is traditionally dedicated to the worship of Goddess Mariamman, the regional deity of rain and fertility. The performance involves balancing a pot on the head while dancing to complex rhythms, serving as an offering to ensure the prosperity and health of the community. This spiritual connection is fundamental to the continued practice of this tradition.

190. (D) Raga Khamaj
Raga Khamaj is intrinsically linked to the folk tunes of the Braj region, capturing the playful and romantic mood associated with the legend of Radha and Krishna. Its melodic structure allows for immense emotional expression, making it a favorite for regional genres like Thumri and Hori. This connection highlights how specific classical Ragas are deeply rooted in regional folk soundscapes.

191. (A) It is an ancient Raga that has never interacted with folk music.
Raga Kafi is a melodic framework that has a long history of interaction with regional folk traditions, particularly in Punjab and Sindh. Its scale, featuring both flat third and seventh notes, is essential for the rendition of popular forms like Sufi Kafi and Tappa. Mischaracterizing it as a purely classical Raga ignores its fundamental role in the emotional regional soundscape.

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192. (B) P-3, Q-1, R-4, S-2
The Algoza is a double flute from Punjab, while the Pena is an ancient bowed instrument of Manipur. The Ravanahatha is synonymous with the narrative traditions of Rajasthan, and the Khomak is a unique rhythmic string instrument from Bengal. These instruments are vital for creating the distinct regional soundscapes that define the musical identity of their respective states and cultures.

193. (B) Baul and Kirtan of Bengal/Assam
The Khol is a terracotta two-sided drum that is the primary rhythmic accompaniment for the Baul and Kirtan traditions of Bengal and Assam. Its unique shape and construction produce a wide range of tones essential for the devotional and spiritual music of these regions. Studying this instrument provides deep insights into the rhythmic heartbeat of Neo-Vaishnavite and mystical community practices.

194. (A) Bhavai (Dance)
The nomadic dance described is the Bhavai, where women display incredible balance and skill by dancing with multiple pitchers on their heads while performing daring physical feats. This tradition is a highlight of Rajasthani folk culture, accompanied by male musicians who drive the high-energy performance with traditional instruments. It showcases the resilience and artistic ingenuity of the regional tribal communities.

195. (C) To soothe infants while embedding cultural values.
Lullabies serve a crucial social function within the folk tradition by providing a gentle melodic environment to soothe infants. Beyond helping children sleep, these songs are used by mothers to embed regional cultural values and family history through their lyrics. This intimate form of musical transmission is a primary way that cultural identity is passed down to each new generation.

196. (D) I, II, and III only
The Surajkund International Crafts Mela is a major cultural event held in Haryana that provides a massive platform for folk musicians and dancers from across India. Each year, it features a different theme state to highlight its specific regional culture, fostering national awareness of diverse traditions. Contrary to being a Western-focused event, it is dedicated to the promotion of indigenous arts.

197. (C) The swords of Goddess Durga
In the context of the Dandiya Raas dance, the sticks held by the performers fundamentally represent the swords of Goddess Durga. This symbolic connection ties the vibrant folk performance to the celebration of the goddess's victory over evil during the Navratri festival. By incorporating these symbols, the dance becomes a powerful expression of both spiritual devotion and communal joy in.

198. (B) Rajasthan
Ghoomar is a graceful and iconic folk dance and song tradition that belongs to the state of Rajasthan. It is traditionally performed by women who wear swirling skirts and move in a circular pattern, showcasing the elegant cultural heritage of the region. As a symbol of Rajasthani identity, Ghoomar is an essential part of various social and festive celebrations across the.

199. (D) It is a narrative folk form of Rajasthan performed by Bhopas.
Pabuji Ki Phad is a unique narrative folk tradition of Rajasthan where Bhopa priest-singers recount the legendary exploits of the deity Pabuji. They use an intricately painted Phad scroll as a visual aid to guide their musical storytelling, which is accompanied by the Ravanahatha instrument. This practice is a significant medium for preserving regional history and spiritual beliefs within the community.

200. (A) Ability to incorporate multiple accidentals (Vivadi swaras) smoothly, allowing high emotional expression
Raga Pilu is highly favored in Indian folk and light classical music due to its immense emotional flexibility. Its structure allows for the smooth incorporation of multiple accidentals, enabling singers to express complex and nuanced feelings without being restricted by rigid melodic rules. This versatility makes it a perfect vehicle for the heart-felt and spontaneous delivery that characterizes traditional regional musical.

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201. (C) Nirguni Bhajan
Nirguni Bhajans are a genre of devotional folk music historically associated with various marginalized communities, including the Chamars of Uttar Pradesh. These songs often utilize the poetry of saint-poets like Kabir to address themes of social inequality and spiritual devotion through a mystical perspective. By focusing on a formless divine, this tradition provides a powerful voice for social and spiritual expression.

202. (A) Both Statement I and Statement II are correct.
Bhutha Kola is a significant animistic ritual tradition from coastal Karnataka that combines music, dance, and spiritual possession. The performer enters a trance-like state to channel local spirits and deities, providing guidance to the community while accompanied by traditional drumming and singing. This practice is a vital part of the regional heritage, illustrating the deep connection between the spiritual and.

203. (D) Dhol - Wind instrument (Aerophone)
The Dhol is a powerful double-sided barrel drum categorized as a membranophone because it produces sound through the vibration of a stretched skin. It is not a wind instrument, as wind instruments require air as the primary source of sound. Misidentifying a drum as an aerophone contradicts the fundamental principles of musical instrument classification used by researchers and practitioners.

204. (B) A popular folk-theatre form involving highly melodramatic acting, singing, and musical accompaniment
Jatra is a famous folk-theatre tradition from Eastern India that features melodramatic acting, expressive singing, and a lively musical orchestra. Performed on open-air stages, it brings historical and mythological stories to life for large rural audiences, serving as a powerful medium for cultural education and entertainment. This dynamic form remains a vital part of the artistic identity of the Bengal region.

205. (C) Naiyandi Melam
The Karakattam folk dance of Tamil Nadu is traditionally accompanied by the Naiyandi Melam, a vibrant instrumental ensemble. This group typically features wind instruments like the Nadaswaram and percussion like the Thavil, providing the high-energy rhythmic drive necessary for the performance. The interaction between the dancers and the musicians is essential for creating the lively and festive atmosphere that defines.

206. (D) To be audible over long distances and outdoor crowds during fairs.
Many folk wind instruments like the Shehnai are designed to produce a loud and piercing tone to ensure they are audible in large outdoor settings. These instruments are traditionally played during processions, festivals, and fairs where they must compete with the noise of diverse crowds and physical distances. Their powerful sound serves a practical function, signaling the presence of celebration.

207. (A) It takes place on a river island in Assam and showcases Neo-Vaishnavite culture and folk arts.
The Majuli Festival is a major cultural event held on the world's largest river island in Assam to showcase Neo-Vaishnavite culture and folk arts. It features traditional music, dances, and spiritual performances that reflect the unique heritage of the local community and the Sattriya tradition. This festival provides a vital platform for preserving the artistic and spiritual identity of Majuli.

208. (A) Both A and R are true and R is the correct explanation of A.
Grinding songs, such as the Ovi in Maharashtra, are a classic example of how folk music is used to synchronize physical labor. The repetitive, cyclic rhythm of the song is directly dictated by the circular motion of turning the heavy stone grinder. These songs not only help women coordinate their movements but also alleviate the monotony and physical strain of labor.

209. (B) Madhya Pradesh
The Bhagoria Mela is a vibrant tribal festival celebrated by the Bhil and Bhilala communities in Madhya Pradesh during the spring season. It serves as both a harvest celebration and a matchmaking fair where young people gather to socialize through music and dance. This tradition is a significant display of tribal cultural identity, reflecting the deep social and communal.

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210. (A) Madhya Pradesh
The Rai dance and its associated folk music are traditional performance arts native to the Bundelkhand region of Madhya Pradesh. Performed primarily by the Bediya community, the dance is characterized by its fast pace and expressive movements, accompanied by the rhythmic beats of the Dholak and Nagara. This art form is a vital part of the regional cultural heritage of.

211. (C) It is native to the arid desert regions of western Rajasthan.
Bhawaiya is a soulful folk tradition from North Bengal and Assam, characterized by its deep emotional longing and the use of the Dotara. It is not native to the arid desert regions of Rajasthan, which instead host styles like Maand and Manganiyar. Misidentifying its geographical origin ignores the specific cultural and environmental context that has shaped its unique sounds.

212. (D) Requirement of highly formalized institutional training and certification
A defining characteristic of folk music is its accessibility and informal transmission within a community. Unlike classical music, it does not require highly formalized institutional training or certification, as it is learned through immersion and active participation in daily life. Folk songs reflect the authentic voice of the common people, using regional dialects to express their shared rituals and historical experiences.

213. (C) Project the voice across open fields and express intense emotional fervor
In Punjabi folk traditions like Jugni, singers often employ sudden leaps to high-pitched notes to project their voices across vast open fields. This technique also serves to express intense emotional fervor and passion, which is a hallmark of the region's musical style. By using these vocal dynamics, performers can captivate their audience and effectively communicate the deep sentiments of the.

214. (B) Kenduli Mela
The traditional mela in Bengal where Baul singers congregate to celebrate the poet Jayadeva is the Kenduli Mela. This event is a significant platform for mystical and philosophical music, attracting thousands of performers and devotees who share their spiritual songs. As a major gathering for the Baul community, it plays a vital role in sustaining this unique oral musical.

215. (D) The indigenous customs, rituals, and musical practices specific to village life
Grama-Dharma refers to the indigenous customs, rituals, and musical practices that are specific to village life. This concept highlights the importance of local traditions in shaping the cultural identity of rural communities, distinguishing them from urban or courtly practices. In the context of folk music, it represents the foundational social and spiritual framework within which regional songs and melodies develop.

216. (A) Goddess Jagdamba/Bhavani
The traditional Gondhal performance of Maharashtra begins with a powerful invocation known as a Stuti to Goddess Jagdamba or Bhavani. This opening serves to seek the blessings of the deity and set a spiritual tone for the ensuing narrative singing and drumming. This practice is a central feature of the ritualistic folk art, reflecting the deep devotion of the performers.

217. (C) Goat skin
The Kamaicha is a sophisticated bowed string instrument of Rajasthan, featuring a large, round resonator carved from wood. This resonator is traditionally covered with goat skin, which is essential for producing the instrument's deep, rich, and evocative sound. This construction allows the Kamaicha to render the complex microtonal nuances of desert melodies, making it a masterpiece of regional folk.

218. (A) A cyclic, communal circular movement accelerating in tempo (Laya) over time
The rhythmic structure of the Garba is specifically designed to facilitate a cyclic, communal movement where participants dance in a large circle. As the performance progresses, the tempo typically accelerates, driving the energy and excitement of the dancers. This synchronized circular motion is a hallmark of the Gujarati folk tradition, fostering a sense of shared joy and community.

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219. (D) She is a prominent exponent of Awadhi and Bhojpuri folk forms like Kajari, Chaiti, and Thumri.
Malini Awasthi is a renowned artist who has played a significant role in popularizing the folk music of Uttar Pradesh and Bihar. She is a prominent exponent of genres like Kajari, Chaiti, and wedding songs, performing them with deep authenticity and emotional resonance. Through her work, she has successfully brought the rich traditional sounds of the Awadhi and Bhojpuri regions.

220. (B) Kashmir
Chhakri is one of the most popular and vibrant forms of traditional folk music in Kashmir, frequently performed at weddings and community festivals. It involves a group of singers who perform in a choral format, often accompanied by instruments like the Sarangi and Noet. This genre is an essential part of the regional cultural heritage, celebrating social milestones through communal.

221. (C) Hereditary professional musician communities like Manganiyars and Langas who rely on patronage
While much of folk music is performed by amateur community members, hereditary professional musician groups like the Manganiyars and Langas are a significant exception. These communities rely on a long history of professional patronage and specialized musical training passed down through families. Their sophisticated repertoires and mastery of complex instruments like the Kamaicha distinguish them as highly skilled practitioners in.

222. (C) Statement I is correct but Statement II is incorrect.
Panchavadyam is a world-famous instrumental orchestra used extensively in the temple festivals of Kerala. Contrary to being a string ensemble, it consists of five specific instruments that are primarily percussion-based, along with a wind instrument. This powerful and rhythmic soundscape is essential for creating the grand and festive atmosphere characteristic of regional celebrations, showcasing the state's incredible drumming.

223. (A) Karnataka - Bihu
Bihu is the iconic folk tradition of Assam, inextricably linked to its agricultural cycle and seasonal festivals, and is not associated with Karnataka. Other pairings, such as Dekhnni in Goa and Dalkhai in Odisha, correctly identify the regional homes of these vibrant musical and dance forms. Misidentifying the state of origin for a major cultural tradition like Bihu confuses.

224. (B) Chhattisgarh
Panthi is a significant devotional dance and music tradition of the Satnami community in Chhattisgarh. Performed primarily by men, the dance features rhythmic movements and singing that honor the teachings of their spiritual leader, Guru Ghasidas. This tradition is a powerful expression of community identity and devotion, serving as a vital medium for social and religious cohesion.

225. (B) Life-cycle (Sanskara) songs
Bidaai songs are classified as life-cycle or Sanskara songs because they are specifically performed to mark a major milestone in human life—the departure of a bride from her family. These songs capture the deep emotional transition and are an essential part of wedding rituals in many Indian regions. By focusing on this specific event, Bidaai music serves to reinforce.

226. (A) Symmetrical beats align with the mechanics of human walking and dancing.
Symmetrical rhythmic cycles are prevalent in folk music because they align naturally with basic human movements like walking and dancing. These simple structures make the music highly accessible and easy for large groups of community members to participate in without specialized training. By following a steady and predictable pulse, folk Talas ensure that the music effectively serves its social purpose.

227. (C) It is a powerful drum dance of Karnataka accompanied by singing, performed by the Kuruba community.
Dollu Kunitha is a high-energy drum dance tradition from Karnataka, primarily performed by the Kuruba community to worship the deity Beeralingeswara. The performance is characterized by vigorous drumming on the Dollu, accompanied by synchronized movements

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and traditional singing. This art form is a vibrant display of regional cultural pride and spiritual devotion, showcasing the strength and vitality of performers.

228. (A) Both A and R are true and R is the correct explanation of A.
Raga Bhairavi is considered the "Queen of Melodies" in the realm of folk and light classical music because of its immense emotional flexibility. Its scale of flat notes allows performers to express a vast range of feelings, and the intuitive use of accidentals makes it highly accessible for heart-felt delivery. This melodic versatility ensures that it remains a favorite.

229. (C) Meghalaya
The Nongkrem dance festival is a significant cultural event of the Khasi tribe in Meghalaya, celebrated as a thanksgiving for a good harvest and communal peace. It features traditional music and graceful dance movements that reflect the tribe's deep connection to their spiritual beliefs and the natural environment. This festival is a vital platform for preserving the unique Khasi heritage.

230. (B) Madhya Pradesh and Rajasthan
The Chikara is a bowed string instrument that is widely used by the folk and tribal communities of Madhya Pradesh and Rajasthan. It features a wooden resonator and is played to accompany narrative songs and traditional dances in rural areas. This instrument's simple yet evocative sound is essential for creating the unique regional musical atmosphere that characterizes local life.

231. (D) It is originally a classical Dhrupad Raga imported from South India.
Raga Mand is a beautiful melodic framework that originated as a traditional folk tune in the desert landscape of Rajasthan. It was later adopted into the wider Hindustani music repertoire due to its charming and celebratory character. Misidentifying it as a classical Dhrupad Raga from South India ignores its fundamental identity as a product of North Indian regional folk culture.

232. (A) Khemta
The Khemta Tala is the primary rhythmic cycle associated with the Baul tradition of Bengal, providing the characteristic bouncy pulse for their spiritual songs. This rhythm is essential for accompanying the singer's movements and highlighting the philosophical depth of the lyrics. Understanding this specific 3+3 beat division is key to recognizing the unique soundscape and energy of traditional Baul music.

233. (C) Desert Festival, Jaisalmer
The Rajasthani mela described is the Desert Festival, held annually in the golden dunes of Jaisalmer. It features a vibrant display of local traditions, including camel races and high-energy performances by the Kalbelia and Langa communities. This event attracts visitors from around the world who come to witness the rich cultural heritage and vibrant folk arts of the Thar desert.

234. (A) A Bandish is rigid and bound by specific rules of Raga and Tala, whereas a Lokgeet allows for fluid, localized lyrical and melodic improvisation.
The primary structural difference between a classical Bandish and a Lokgeet lies in their level of flexibility and adherence to rules. A Bandish is a strictly codified composition bound by the rigid rules of a particular Raga and Tala. In contrast, a Lokgeet is a fluid folk song that allows for spontaneous regional expression and localized lyrical and melodic improvisation.

235. (D) I, II, and IV only
Thumri is a profound semi-classical genre that bridges the gap between formal classical music and regional folk traditions. It evolved from the evocative folk songs of Eastern Uttar Pradesh, such as Chaiti and Kajari, and utilizes folk-based rhythms like Deepchandi. This interaction allows Thumri to emphasize high emotional expression while maintaining a sophisticated melodic framework, showcasing the deep cultural.

236. (B) A slow, unmetered, meandering melody reflecting the gentle flow of a river and the boatman's solitude
Bhatiali songs from Bengal are characterized by their slow and unmetered melodies that mimic the gentle flow of river currents. This soulful style reflects the solitude and philosophical reflections of the boatmen who traditionally perform them during long journeys. By using these drawn-out notes, singers capture the vastness of the water

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and the deep emotional connection between man and nature.

237. (C) Mirzapur and Varanasi (UP)
The Kajari folk song genre is believed to have originated in the specific regions of Mirzapur and Varanasi in Uttar Pradesh. These songs are an essential part of the local monsoon festivities, capturing the romantic and emotional atmosphere of the rainy season. As a cornerstone of regional cultural heritage, Kajari remains a popular and evocative expression of local poetic traditions.

238. (D) A hand-drum providing the rhythm for North Indian folk.
The Dholak is a fundamental percussion instrument used across North India to provide the rhythmic foundation for various folk and devotional genres. It is a two-sided hand-drum that is highly portable and easy to play, making it a favorite for community celebrations and social gatherings. Its versatile sound is essential for driving the energetic and participatory nature of traditional regional.

239. (C) Statement I is correct but Statement II is incorrect.
Folk festivals in India are deeply intertwined with the agrarian calendar, marking key transitions in the agricultural cycle. Harvest festivals like Bihu and Baisakhi are vibrant celebrations that feature extensive musical and dance traditions, contradicting the idea that they are devoid of art. These events serve as vital platforms for expressing communal joy and gratitude through traditional regional songs and.

240. (B) Ravanahatha - Kerala
The Ravanahatha is an ancient bowed string instrument that is a defining feature of the narrative folk traditions of Rajasthan, not Kerala. Other pairings, such as the Tumbi in Punjab and the Ektara in Bengal or Maharashtra, correctly identify the regional homes of these traditional musical tools. Misattributing the Ravanahatha to South India ignores its fundamental role in Rajasthani folklore.

241. (B) I, II, III, and IV
Bhavai is a world-famous folk theatre tradition of Gujarat performed as a ritual offering to Goddess Amba. It utilizes the "Bhungal," a long wind instrument, to create dramatic sound effects and signal transitions in the narrative. Historically performed by the Nayak community, Bhavai remains a powerful medium for storytelling and social commentary, reflecting the rich artistic heritage of Gujarat.

242. (A) Gana
In the traditional Marathi folk theatre form known as Tamasha, the Gana serves as the introductory invocation song. It is performed to seek the blessings of the divine before the start of the main narrative and satirical segments. This practice ensures that the performance begins with a spiritual tone, setting the stage for the lively and interactive social commentary following.

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243. (C) Lord Krishna and the Gopis
The Gavalani is a significant segment in Lavani and Tamasha performances that typically deals with themes surrounding Lord Krishna and the Gopis. These songs capture the playful and romantic interactions within the divine narrative, providing a lyrical and emotional contrast to other parts of the show. This traditional theme is a favorite among audiences, reflecting the deep-seated cultural influence of.

244. (D) It is the largest folk dance of Himachal Pradesh, holding a Guinness World Record.
Nati is the iconic folk dance and music tradition of Himachal Pradesh, holding a Guinness World Record for the largest group performance. It is characterized by graceful movements and traditional singing, serving as a vibrant expression of communal harmony and regional pride. Performed during festivals and social gatherings, Nati remains a central feature of the state's cultural identity and artistic.

245. (A) Both A and R are true and R is the correct explanation of A.
Many Indian folk singing styles utilize microtonal inflections and subtle glides that cannot be accurately reproduced on a standard Harmonium. This is because the Harmonium has fixed keys tuned to equal temperament, which restricts the fluid melodic movements essential for regional authenticity. As a result, the use of fixed-pitch instruments can sometimes limit the traditional expressive quality of regional.

246. (B) Aerophone
The Singhi or Sringa is a traditional curved horn instrument that is classified as an aerophone because it produces sound through the vibration of air. It is used in various regional folk traditions across India to signal auspicious events or provide dramatic sound effects during processions. This instrument's powerful and resonant tone is essential for outdoor celebrations, representing the diverse Indian.

247. (D) Western Odisha (Sambalpur)
Dalkhai is a prominent folk dance and music tradition heavily associated with the tribes of Western Odisha, particularly the Sambalpur region. Performed during festivals like Dussehra, it features rhythmic drumming and singing that reflect the social and spiritual life of the local community. This art form is a vital part of the regional cultural heritage, showcasing the unique artistic.

248. (D) It relies exclusively on Sanskrit mantras.
Sufi Folk music in India is a profound mystical tradition that blends Islamic philosophy with regional folk melodies and dialects. Artists like the Wadali Brothers use the poetry of saints like Bulleh Shah to express universal spiritual truths in a relatable way. Mischaracterizing it as a tradition that relies exclusively on Sanskrit mantras ignores its fundamental Islamic and vernacular regional.

249. (C) Cultural assimilation and modernization of the folk tradition
The increasing use of electronic synthesizers and modern technology in rural folk music performances demonstrates the phenomenon of cultural assimilation and modernization. As regional traditions interact with global influences, they adapt by incorporating new tools while striving to maintain their core identity. This process shows that folk music remains a living and evolving art form that responds to the changing.

250. (A) The study of the spontaneous, orally transmitted musical expressions of the masses, encompassing their daily lives, rituals, occupations, and cultural heritage
Indian Folk Music is most comprehensively defined as the study of the spontaneous and orally transmitted musical expressions of the common people. This discipline encompasses the wide variety of songs and melodies that reflect the daily lives, rituals, occupations, and cultural heritage of various communities. By focusing on these grassroots traditions, researchers can gain deep insights into the authentic.

251. (B) Daily lives, agricultural practices, and ancestral rituals
Indian folk music stems from the core activities of indigenous communities rather than formal classical systems. Its foundations are established through the routine interactions of people with their environment and belief systems. These traditions emerge naturally from farming cycles and spiritual rites, creating a deep-seated cultural heritage that reflects the communal history and shared experiences of rural societies.

252. (A) Orally, passed down through generations
The transmission of Indian folk music relies on non-written methods to ensure continuity within communities. Knowledge is shared through direct communication and performance, allowing melodies to survive across centuries without the need for formal manuscripts. This organic process preserves the essential character of the music while permitting minor adaptations that reflect the changing social dynamics of subsequent generations.

253. (C) Continuous adaptation of ancient communal expressions
Folk traditions in India do not follow a straight path of development but instead undergo constant transformation. These musical expressions remain relevant by incorporating new cultural influences and contemporary rural contexts into ancient frameworks. This dynamic evolution ensures that the music reflects current social realities while maintaining a recognizable connection to the collective identity and historical roots of the community.

254. (D) The ongoing cultural evolution and adaptation
The survival of folk songs across different historical periods is attributed to their inherent flexibility and capacity for change. By evolving to meet the needs of diverse eras, these melodies maintain their relevance within local

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populations. This persistent adaptation allows ancient communal expressions to integrate seamlessly into contemporary settings, ensuring that the musical heritage remains a living, breathing tradition.

255. (C) Collective cultural evolution representing a shared community heritage
Folk melodies are not the product of individual creativity but arise from the combined efforts of entire groups. This shared ownership means that no single person is credited with their creation, as the music represents a joint cultural legacy. The evolution of these tunes is a communal process where the identity of the group is prioritized over individual authorship.

256. (B) Vast diversity of linguistic and cultural zones
Classifying Indian folk music is difficult because the country contains a multitude of distinct regions with unique languages and traditions. Each cultural zone possesses specific musical characteristics that resist broad categorization. This complexity necessitates a nuanced approach that respects regional differences while attempting to organize the vast array of unrecorded tracks found across the diverse geographical landscape of India.

257. (D) Life-cycle, occupational, ritualistic, and seasonal
Researchers organize folk songs based on their functional roles within the community rather than purely structural elements. This framework includes categories that correspond to major life events, daily work activities, religious ceremonies, and the natural changes of the seasons. Using these specific labels helps systematize musical traditions in a way that accurately reflects how people use song in their daily lives.

258. (A) Physical labor
Occupational songs serve a practical purpose by synchronizing the movements of workers during manual tasks. The rhythmic structure of these melodies is specifically designed to match the cadence of physical activity, such as farming or construction. This alignment helps coordinate collective efforts and alleviate the monotony of labor, making the music an essential tool for productivity within rural settings.

259. (C) Its inability to capture the fluid nature of folk traditions
Traditional structural classification systems are often too rigid to account for the ever-changing characteristics of folk music. These traditions are inherently flexible and adapt to social shifts, which a strict framework cannot accurately represent. A functional approach is preferred because it acknowledges the dynamic and evolving nature of communal songs, focusing on their use rather than fixed patterns.

260. (A) A functional classification system
To truly represent the core of Indian folk traditions, a system based on the purpose and context of the music is required. Categorizing songs by their function in daily life, such as ritual or work, provides a more accurate reflection of the community's lived experience. This method ensures that the diversity and fluidity of the music are preserved during archival.

261. (D) Its spontaneous and participatory nature
Folk music is distinguished from formalized genres by its lack of rigid structure and high level of community involvement. Unlike professional performances with clear boundaries, these musical events encourage everyone present to join in. This spontaneity creates an inclusive environment where the distinction between those performing and those observing is minimized, fostering a strong sense of communal unity.

262. (B) By remaining repetitive and simple
The rhythmic structures found in folk traditions are intentionally uncomplicated to ensure that all community members can easily follow along. Simple patterns and repetitive cycles allow individuals to memorize the beats quickly and participate in group performances without formal training. This accessibility is a key feature of the genre, promoting mass engagement and sustaining the collective musical tradition.

263. (C) Storytelling, moral instruction, and social cohesion
Beyond its role as entertainment, folk music functions as a vital educational and social tool within communities. It serves as a vehicle for recounting historical narratives, teaching ethical values, and strengthening the bonds between individuals. These functional utilities ensure that

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the music remains an integral part of daily life, providing more than just aesthetic pleasure to those who participate.

264. (D) Resonate deeply with local sensibilities
The use of local dialects and familiar metaphors in folk music ensures that the message connects effectively with the specific population. By utilizing the everyday language of the community, the songs evoke personal emotions and cultural recognition. This linguistic choice strengthens the relationship between the performers and their audience, making the musical experience more meaningful and culturally relevant.

265. (A) Collective ownership and functional integration
The longevity of folk music is rooted in its status as a shared cultural asset that is woven into the fabric of daily existence. Because the community owns these traditions collectively, they are preserved through constant use and oral transmission. This deep integration into social rituals and routines ensures that the music remains a vital and enduring cultural artifact.

266. (B) Influence of topography and climate on musical expression
Academic studies of Indian folk music often examine how the physical environment shapes the way people sing and play instruments. Regional factors such as the local terrain and weather conditions dictate certain musical choices, from vocal styles to melodic structures. Understanding these environmental influences provides a clearer picture of why folk traditions vary so significantly across different geographic areas.

267. (B) By employing high-pitched vocal projections
In arid and open desert landscapes, singers utilize specific vocal techniques to ensure their voices can be heard over long distances. High-pitched projections allow the sound to travel across vast spaces, serving both artistic and practical communication purposes. This adaptation demonstrates how regional folk music is uniquely tailored to the acoustic challenges presented by the local environment and its geography.

268. (A) Softer, echo-oriented melodic structures
Folk music in hilly and mountainous regions often incorporates delicate melodies that interact with the natural echoes of the terrain. These softer sounds are designed to complement the acoustic properties of valleys and peaks. By focusing on these gentle melodic contours, the music reflects the serene atmosphere of its surroundings while utilizing the landscape to enhance the overall listening experience.

269. (C) Preserving the distinct cultural identity of each area
Regional folk music acts as a vital record of local history and environmental knowledge, keeping the unique heritage of a community alive. Through its lyrics and melodies, it documents the specific customs and experiences of the people within a particular area. This preservation of identity ensures that the diverse cultural footprints of different regions remain distinct and recognizable.

270. (D) Local flora, fauna, and regional deities
The lyrical content of regional folk songs frequently draws inspiration from the immediate natural world and spiritual beliefs of the local population. Themes revolving around indigenous plants, animals, and local gods ground the music in its specific geographical context. These subjects reinforce the connection between the community and its environment, serving as a reflection of their shared reality.

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271. (C) Construction materials and acoustic properties of folk instruments
Research into the organology of Indian folk music focuses on identifying the physical substances used to build instruments and analyzing how they produce sound. By studying these indigenous tools, investigators can understand the technical skills of regional artisans. This scientific approach reveals how natural resources are transformed into functional musical devices that meet the specific acoustic needs of communities.

272. (B) Locally available resources like bamboo and clay
Folk instruments are characterized by their use of materials found in the immediate environment of the makers. Resources such as wood, earth, and plant fibers are common choices due to

their accessibility and utility. This reliance on local supplies highlights the resourcefulness of regional craftsmen who utilize whatever nature provides to create complex musical tools for their communities.

273. (D) Marine shells and hollowed wood
In areas near the ocean, artisans utilize items from the sea and surrounding forests to construct their musical instruments. Percussion and wind devices are often crafted from shells and timber, reflecting the unique ecological setting of the coastline. These materials are chosen for their natural acoustic properties, demonstrating how the local environment directly influences the design of folk tools.

274. (A) Local environment and acoustic needs of outdoor performances
The physical design of folk instruments is often a response to the specific conditions under which they are used. Because many performances occur in open spaces, instruments must be built to project sound effectively in those settings. Additionally, the availability of certain natural materials in the region dictates the construction methods used by artisans to meet these acoustic requirements.

275. (C) Their technological ingenuity and resourcefulness
Examining the way folk instruments are made reveals the high level of skill and creativity possessed by regional artisans. These makers demonstrate a sophisticated understanding of how to manipulate raw natural materials into effective musical tools. Their ability to work within the constraints of their environment highlights a deep-seated technological intelligence that sustains the auditory traditions of India.

276. (A) Their socio-economic status and cultural roles
Sociological studies of performers examine both their financial standing and their significance within the community structure. By investigating these factors, researchers can understand how folk artists fit into the broader social fabric. This holistic approach looks at the challenges and responsibilities these individuals face as they balance their traditional artistic duties with the practicalities of modern life.

277. (D) Specific lineages as a hereditary occupation
In many Indian traditions, musical expertise is passed down through families, with skills being taught from one generation to the next. This hereditary system ensures that specialized knowledge remains within certain communities. By treating music as a professional legacy, these lineages preserve complex techniques and repertoires that might otherwise be lost without such dedicated and focused transmission.

278. (B) Custodians of regional history, geneaology, and mythology
Performers of folk music do more than just provide entertainment; they are the primary keepers of a community's collective memory. Through their songs, they preserve accounts of historical events, family lineages, and ancient myths. This dual responsibility makes them essential figures for the preservation of cultural heritage, as they ensure that the group's narrative history is maintained.

279. (C) Maintaining traditional livelihoods amidst rapid modernization
Traditional artists often struggle to sustain their way of life as social and economic structures change due to modern influences. The shift away from rural customs and toward urbanized lifestyles poses a significant threat to their professional survival. This challenge requires performers to find new ways to adapt their ancient crafts to contemporary audiences while trying to preserve their identity.

280. (D) Living archives of various regions in India
Because they carry vast amounts of unwritten cultural and historical information, folk performers are viewed as vital human repositories of knowledge. Their ability to recall and perform complex narratives makes them essential for understanding regional identities. Protecting these individuals is considered crucial for the overall preservation of the intangible heritage that defines the diverse communities across the country.

281. (A) The underlying Ragas used in folk music
Academic seminars often investigate the melodic frameworks found within regional songs to identify similarities with classical traditions. By analyzing field recordings, researchers can

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uncover the latent musical patterns that guide spontaneous folk performances. This exploration helps reveal the sophisticated melodic foundations that exist within supposedly simple rural music, showing how specific scales and notes are utilized in practice.

282. (B) They exist in a raw, flexible, and uncodified form
Melodic frameworks in folk traditions are less rigid than the formalized rules found in classical music. While classical systems follow strict grammar, folk patterns are adaptable and lack formal written documentation. This flexibility allows performers to experiment with notes while still operating within a recognizable regional style, creating a musical experience that is both structured and remarkably spontaneous.

283. (B) Rain or harvest
Certain types of folk songs naturally utilize specific note combinations that align with melodic themes found in classical music. These combinations are often linked to natural phenomena or agricultural cycles, such as the arrival of the monsoon or the gathering of crops. This instinctive use of melodic patterns demonstrates a deep-seated connection between regional musical expressions and the environment.

284. (A) Foundational canvas allowing immense improvisational freedom
The underlying melodic patterns in folk music provide a basic structure upon which performers can build their own creative additions. This framework ensures consistency while still permitting the lead singer to vary the melody according to the moment. By offering a reliable starting point, these patterns facilitate the high level of spontaneity and individual expression that characterizes folk performances.

285. (C) Bridges the perceived gap between classical and folk traditions
Identifying the presence of melodic frameworks in folk music shows that different musical genres in India share a common origin. This discovery suggests that classical and folk styles are not entirely separate but are parts of a single artistic continuum. Recognizing these links helps unify the understanding of the country's musical landscape, highlighting how traditions influence one another.

286. (D) Metronomic tracking
Researchers use precise timing tools to analyze the rhythmic patterns of communal music and dance. By tracking these cycles, investigators can identify the underlying structures that govern folk performances. This technical method provides a clear, data-driven understanding of how rhythm functions in rural settings, allowing for a detailed comparison between diverse regional traditions and their unique rhythmic identities.

287. (C) Natural cadence of local spoken dialects and physical labor
The rhythmic structures in Indian folk music are deeply connected to the sounds of daily life, including speech and manual work. The way people talk and the pace at which they perform chores directly influence the beats of their songs. This grounding in reality ensures that the music feels familiar and accessible to all members of the community.

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288. (B) To encourage group participation and collective movement
Rhythmic patterns in folk traditions are designed to be infectious and easy to follow, promoting mass engagement during events. Unlike the complex mathematical systems of classical music, these beats focus on creating a groove that everyone can join. This accessibility is essential for maintaining the energy of communal dances and ensuring that the entire group remains involved.

289. (D) To accommodate spontaneous lyrical lead singer improvisations
The internal timing of beats in folk music is flexible, allowing the rhythm to change in response to the performer's choices. If a singer decides to lengthen a line or add a new verse, the percussionists can adjust the tempo to match. This fluidity is a hallmark of the genre, ensuring that the musical structure supports rather than restricts creativity.

290. (A) Heartbeat of community gatherings
Indigenous rhythmic structures provide the essential energy and framework that keep communal events moving. These patterns

serve as the core around which all social and musical activities revolve during celebrations. By sustaining the momentum of the performance, these rhythms act as a vital force that unites the community and keeps its traditional expressions vibrant and active.

291. (C) The role of the fairs in sustaining traditional music
Anthropological studies focus on how large public gatherings serve as important venues for the continuation of musical heritage. By observing these events, researchers can see how different regional styles interact and find new audiences. This investigation highlights the significance of fairs as more than just commercial markets, emphasizing their function as critical platforms for the survival of arts.

292. (A) Vital hubs where diverse musical traditions intersect
In India, folk fairs act as central meeting points where artists from various regions can share their unique traditions. These events facilitate a cross-pollination of ideas and styles, allowing musical heritage to evolve in a dynamic setting. This cultural intersection is essential for keeping regional arts alive, as it provides a space for dialogue and mutual influence between communities.

293. (D) A platform to showcase art to a broader audience
For performers who may be marginalized in other contexts, folk fairs offer a rare chance to reach a large and varied public. This exposure is vital for gaining recognition and sustaining their artistic careers outside their home villages. By providing this visibility, the fairs help preserve a wide range of regional traditions that might otherwise remain isolated and unknown.

294. (B) Local craftsmanship
The music found at traditional fairs is often linked to the commercial and creative activities occurring simultaneously, such as trade and artisanal work. These various elements of community life are deeply connected, with songs reflecting the tools and products being sold. This integration shows that folk music is part of a larger socio-economic system that supports the cultural identity of the region.

295. (C) Dynamic arenas for cultural transmission
Fairs are recognized by scholars as active environments where knowledge and traditions are passed between people. They serve as living laboratories for the continuous revitalization of musical heritage. Because these events encourage interaction and performance, they play a crucial role in ensuring that folk traditions are not just preserved in memory but are actively practiced and shared.

296. (D) Significance of folk festivals and music's integration
Research projects in cultural studies often examine how music is woven into the fabric of communal celebrations. By documenting major festivals, investigators can analyze the specific ways that song and dance support ritualistic practices. This focus helps reveal the deep connection between artistic expression and the seasonal events that define the lives of rural populations throughout the year.

297. (A) Agricultural calendar and seasonal transitions
Folk festivals in India are closely aligned with the natural cycles of the earth, particularly the times of planting and harvesting. These events mark significant moments in the farming year, and the music performed is tailored to these specific occasions. This link to the land ensures that the celebrations remain relevant to the daily survival and culture of the community.

298. (B) Central component of ritualistic and celebratory practices
During traditional festivals, music is not treated as a separate show but as an essential part of the ceremony itself. It accompanies religious rites and social festivities, serving to unify the participants in their shared goals. This integration means that the music is inseparable from the event, providing the necessary emotional and rhythmic structure for the entire community.

299. (B) Social hierarchies through collective participation
One of the most important effects of communal musical events is their ability to bring different groups together, regardless of their status. By encouraging everyone to sing and dance at the same time, festivals create a space where normal social boundaries are temporarily forgotten.

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This sense of solidarity strengthens community bonds and fosters a feeling of equality among all participants.

300. (A) Primary institutional framework for transmitting folk music

Festivals act as the main setting where younger generations learn the songs and traditions of their ancestors. Through repeated participation in these annual events, individuals absorb the melodies and meanings of their cultural heritage orally. This consistent environment for learning ensures that folk music remains a living tradition, deeply embedded in the social rhythm and memory of the group.

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(C) The supreme bliss experienced when realizing the ultimate divine reality
(D) The profound sorrow and suffering inherent in common human existence

36. Consider the following statements regarding Raga-Ragini paintings:
I. They originated primarily in the medieval period.
II. The Pahari and Rajput schools are famous for them.
III. They depict specific seasons and times of day.
IV. Ragamala paintings only focus on male Ragas.
V. They utilize distinct color palettes to convey the mood.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

37. Identify the incorrect pair regarding the classification of 64 Kalas.
(A) Gita - Vocal Music
(B) Vadya - Instrumental Music
(C) Nritya - Painting
(D) Vastu-vidya - Architecture

38. Evaluating a performance of Raga Malkauns, a critic notes its profound, solemn, and meditative quality. This suggests the performer has successfully achieved competency in evoking:
(A) The light and mirthful quality associated with the Hasya Rasa
(B) The meditative and solemn qualities of Shanta or Veera-Gambhir
(C) The energetic and heroic attributes defining the classical Veera Rasa
(D) The repulsive and distasteful nature associated with Bibhatsa Rasa

39. Arrange the following aesthetic movements or texts in chronological order of their origin:
I. Natyashastra
II. Critique of Judgment (Kant)
III. Abhinavabharati
IV. Kamasutra (Vatsyayana)
(A) I, IV, III, II
(B) I, III, IV, II
(C) IV, I, III, II
(D) III, I, IV, II

40. In a case where a musician uses the lyrics "Hari Om" set to a slow Teental with Komal Rishabh and Dhaivat, the aesthetic outcome is most likely designed to evoke:
(A) Feelings of devotion and peace through Bhakti or Shanta Rasa
(B) Intense erotic love and romantic longing through Shringara Rasa
(C) Severe anger and aggressive temperament through the Raudra Rasa
(D) Light comedy and mirthful entertainment through the Hasya Rasa

41. Which of the following is the most appropriate definition of 'Anubhava' in Rasa theory?
(A) The specific environmental setting of the performance stage
(B) The particular type of musical instrument used by the artist
(C) The physical manifestations or consequences of a character's emotion
(D) The written script or poetic text of the theatrical play

42. All of the following scholars contributed to the commentary on Bharata's Rasa Sutra EXCEPT:
(A) Matanga Muni
(B) Bhatta Lollata
(C) Shankuka
(D) Bhattanayaka

43. Which ancient text explicitly details the 64 Kalas as essential knowledge for a refined citizen (Nagaraka)?
(A) Rigveda
(B) Sangita Ratnakara
(C) Brihaddeshi
(D) Kamasutra

44. Which of the following statements about the 'Utpattivada' theory is correct?
(A) It claims that Rasa is simply inferred by the perceptive audience
(B) It asserts that Rasa is generated in the original historical character
(C) It was famously proposed by the philosopher-saint Abhinavagupta
(D) It claims that the experience of Rasa is a

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rhythmic subdivisions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

9. Identify the correct pair of Rasa and its presiding deity according to the Natyashastra.
(A) Shringara - Mahakala
(B) Raudra - Vishnu
(C) Hasya - Pramatha
(D) Veera - Yama

10. What is the primary aesthetic effect of implementing 'Sadharanikarana' (universalization) in a musical performance?
(A) The audience perceives emotions transcending personal boundaries and individual ego
(B) The performer overlooks the specific lyrical content of the musical composition
(C) The presentation becomes constrained by rigid and formal mathematical frameworks
(D) The focus transitions exclusively toward the physical attributes of instruments

11. Consider the following statements regarding the 64 Kalas (arts) mentioned by Vatsyayana:
I. Gita (Singing) is listed among them.
II. Vadya (Playing instruments) is listed.
III. Nritya (Dancing) is included.
IV. Alekhya (Painting) is included.
V. Vastu-vidya (Architecture) is excluded.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

12. Identify the incorrect pair of Western philosopher and their key aesthetic concept.
(A) Alexander Baumgarten - Coined the term 'Aesthetics'
(B) Arthur Schopenhauer - Art as a tool for political revolution
(C) Immanuel Kant - Disinterested satisfaction
(D) Benedetto Croce - Art as Intuition

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13. While analyzing a classical Raga-Ragini painting, a student notices a female figure holding a veena, surrounded by deer in a forest setting. What competency is required to identify the associated raga?
(A) Extensive knowledge concerning principles of Western acoustic science
(B) Technical mastery regarding complex rhythm and tempo calculations
(C) Profound understanding of Raga Dhyana mantras and visual iconography
(D) Practical proficiency in performing on the Saraswati veena instrument

14. Arrange the following ancient scholars chronologically based on their contributions to Rasa theory:
I. Abhinavagupta
II. Bharata Muni
III. Bhattanayaka
IV. Bhatta Lollata
(A) II, IV, III, I
(B) II, I, IV, III
(C) IV, II, I, III
(D) II, IV, I, III

15. In a multimedia performance, a dancer matches her mudras to the lyrical meaning of a dhrupad, while the backdrop displays a Pahari miniature painting of the same raga. This scenario best demonstrates:
(A) The deep interrelation of diverse Fine Arts through a unified aesthetic theme
(B) The systemic isolation of traditional vocal music from the classical visual arts
(C) The inherent aesthetic superiority of classical painting over stage dance
(D) The theoretical conflict between rhythmic meter and the tempo of performance

16. Which of the following is the most appropriate description of a 'Vyabhichari Bhava'?
(A) A permanent emotional state that dominates the performance
(B) A transient emotional state that strengthens the primary emotion
(C) A physical involuntary reaction like sweating
(D) The root cause of the emotional experience

17. All of the following are considered Sattvika Bhavas EXCEPT:
(A) Sveda (Sweating)
(B) Utsaha (Energy)
(C) Romancha (Horripilation)
(D) Vepathu (Trembling)

18. In Indian prosody, the rhythmic structure of lyrics that impacts the aesthetic flow is known as:
(A) Chhanda
(B) Swara
(C) Grama
(D) Murchhana

19. Which of the following statements accurately reflects Immanuel Kant's view on aesthetics?
(A) Aesthetic judgments are strictly logical and derived from abstract concepts
(B) Aesthetic experience is valid only when it serves a practical utilitarian purpose
(C) The judgment of beauty is inherently subjective yet claims universal assent
(D) Art must consistently provide a perfect and literal imitation of the natural world

20. The term 'Aesthetics', derived from the Greek word 'Aisthetikos', primarily deals with:
(A) The established ethical laws and moral codes of a functioning society
(B) The scientific mathematical proportions found in complex sound waves
(C) The biological and neurological study of basic human emotional responses
(D) The fundamental nature of beauty, artistic expression, and aesthetic taste

21. How does the choice of 'Tala' apply to the manifestation of Rasa in a classical composition?
(A) Talas featuring asymmetrical beat structures are utilized solely for Shringara Rasa
(B) Tala provides no emotional impact as only swaras determine the specific Rasa
(C) Symmetrical and slow-tempo talas effectively enhance gravity and Shanta Rasa
(D) Fast-tempo talas are strictly mandated for the expression of the Karuna Rasa

22. Given below are two statements.
Statement I: Raga Dhyana refers to the contemplative verses that describe the anthropomorphic form of a Raga.
Statement II: These verses were primarily used to standardize the tuning of string instruments.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

23. Identify the correct pair regarding the interrelation of Fine Arts.
(A) Architecture - Fluid motion in time
(B) Music - Spatial art occupying physical dimensions
(C) Painting - Art form purely dependent on acoustics
(D) Sculpture - Three-dimensional plastic art

24. What is the primary cause for the dominant use of Madhyam and Gandhara swaras in compositions meant to evoke Shringara Rasa?
(A) Traditional texts associate these specific notes with the aesthetic of love
(B) They represent the highest possible frequencies within the standard octave
(C) They are the solitary notes capable of being performed with a sliding meend
(D) They effectively eliminate the requirement for a formal rhythmic cycle

25. Which of the following best summarizes the interrelation between Indian Classical Music and Raga-Ragini paintings?
(A) Paintings served as visual sheet music for reading the specific notes
(B) Music evolved as a derivative art form exclusively from the visual arts
(C) Both arts aim to evoke a specific aesthetic mood through different mediums
(D) They share no established historical or meaningful aesthetic connection

26. Who propounded the 'Abhivyaktivada' theory of Rasa?
(A) Abhinavagupta
(B) Bhattanayaka
(C) Bhatta Lollata
(D) Shankuka

27. Consider the following statements regarding Swara and Rasa:
I. Shadja and Rishabha are historically

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associated with Veera Rasa.
II. Gandhara and Nishada are linked to Karuna Rasa.
III. Dhaivata is associated with Bibhatsa Rasa.
IV. Madhyama and Panchama evoke Shringara and Hasya.
Which of the above statements align with traditional texts?
(A) I, II and IV only
(B) I, III and IV only
(C) II, III and IV only
(D) I, II, III and IV

28. 'Vibhava' in the context of Rasa theory is defined as:
(A) The immediate physical reaction exhibited by the human spectator
(B) The underlying cause or the primary determinant of emotion
(C) The transient and fleeting emotional state of the stage character
(D) The final stage of attaining pure aesthetic transcendental bliss

29. Given below are two statements.
Statement I: According to Hegel, art is the sensuous presentation of the absolute Idea.
Statement II: Hegel considered music as the lowest form of art, placing architecture at the highest pinnacle.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

30. Match the items in List I with those in List II.
List I: Aesthetic Concept
P. Disinterestedness
Q. Intuition
R. Will and Representation
S. Poetics (Catharsis)
List II: Philosopher
1. Schopenhauer
2. Kant
3. Aristotle
4. Croce
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

31. Which of the following statements about 'Bhuktivada' is incorrect?
(A) It relies heavily on inference (Anumana) to experience Rasa.
(B) It was proposed by Bhattanayaka.
(C) It introduces the concept of Sadharanikarana.
(D) It emphasizes the enjoyment (Bhoga) of the aesthetic experience.

32. If a composer wishes to create a musical piece reflecting 'Bhayanaka' (terror), which application of musical elements is most theoretically sound?
(A) Use of slow and steady Vilambit laya with major harmonic intervals
(B) Unpredictable meter, jarring swara combinations, and rapid tremolo
(C) Symmetrical rhythmic cycles and soft, gliding melodic transitions
(D) Exclusive application of Shuddha swaras within the lower vocal octave

33. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 64 Kalas mentioned by Vatsyayana encompass both fine arts and practical crafts.
Reason (R): Vatsyayana believed that aesthetic refinement should only be restricted to the spiritual domain, excluding daily life.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. Identify the correct pair of Rasa and its corresponding Sthayi Bhava.
(A) Shringara - Rati
(B) Karuna - Krodha
(C) Raudra - Shoka
(D) Veera - Bhaya

35. The concept of 'Brahmananda Sahodara' compares the experience of Rasa to:
(A) The transient physical pleasure derived from worldly accomplishments
(B) The cold mathematical precision found in the structure of the universe

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(C) Sthayi is a Western concept; Vyabhichari is strictly Indian
(D) Sthayi is the dominant emotion; Vyabhichari is transient

76. Who is the author of 'Abhinavabharati', the most authoritative commentary on the Natyashastra?
(A) Dandin
(B) Abhinavagupta
(C) Bhamaha
(D) Mammata

77. Consider the following statements about 'Bhuktivada':
I. It introduces the concept of Bhogikriti.
II. It argues that aesthetic pleasure is akin to tasting food.
III. It rejects the idea of universalization.
IV. It was formulated by Bhattanayaka.
Which of the above statements are correct?
(A) I, II and IV only
(B) I, III and IV only
(C) II, III and IV only
(D) I, II, III and IV

78. In the context of Rasa theory, 'Asru' (tears) is classified as a:
(A) Sthayi Bhava
(B) Vyabhichari Bhava
(C) Vibhava
(D) Sattvika Bhava

79. Given below are two statements.
Statement I: According to Plato, art is an imitation of an imitation, and thus twice removed from reality.
Statement II: Therefore, Plato believed art was the highest form of philosophical truth.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

80. Match the items in List I with those in List II.
List I: Tala Concept
P. Drut Laya
Q. Vilambit Laya
R. Complex syncopation
S. Sam (first beat)
List II: Aesthetic Quality
1. Tension and release
2. Serenity / Pathos
3. Energy / Excitement
4. Resolution / Aesthetic climax
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-4, S-2

81. Which of the following statements about Raga Dhyana is incorrect?
(A) They are poetic descriptions personifying a Raga.
(B) They dictate the exact frequencies (shruti) of notes to be played.
(C) They were extensively used by Ragamala painters.
(D) They describe the mood, season, and attire of the Raga deity.

82. An instrumentalist uses a heavy, aggressive stroke on the sitar to play loud, jarring chords. This technique applies best to evoking:
(A) Raudra
(B) Shanta
(C) Karuna
(D) Shringara

83. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Western aesthetic concept of 'disinterestedness' is closely parallel to the Indian concept of 'Sadharanikarana'.
Reason (R): Both concepts suggest that true aesthetic experience requires a detachment from personal, utilitarian desires.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Identify the correct pair of Fine Art and its primary sensory medium.
(A) Music - Visual
(B) Painting - Auditory
(C) Architecture - Olfactory
(D) Sculpture - Tactile/Visual

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purely cognitive illusion

45. The term 'Raga Dhyana' primarily involves:
(A) Memorizing the specific sargam notes of a musical composition
(B) The technical process of tuning the tanpura for a performance
(C) Contemplating the visual and spiritual imagery associated with a Raga
(D) Calculating the exact number of beats within a specific Tala cycle

46. By applying the principles of 'Laya' to aesthetics, a Drut (fast) laya is generally considered optimal for stimulating:
(A) Karuna (Pathos or Sorrow)
(B) Shanta (Peace or Tranquility)
(C) Nidra (Sleep or Somnolence)
(D) Utsaha (Energy or Enthusiasm)

47. Given below are two statements.
Statement I: According to Schopenhauer, music is the most profound of all arts because it is a direct copy of the 'Will' itself.
Statement II: Schopenhauer believed music relies entirely on the visual world for its meaning.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

48. Identify the correct pair regarding Bhavas.
(A) Sthayi Bhava - 33 in number
(B) Vyabhichari Bhava - Fleeting, transient emotions
(C) Sattvika Bhava - Deliberate stage props
(D) Anubhava - The root cause of emotion

49. The introduction of 'Shanta' as the ninth Rasa is most prominently attributed to and established by:
(A) Bharata Muni
(B) Abhinavagupta
(C) Dattila
(D) Sharangadeva

50. Which is the most appropriate reason for considering architecture as 'frozen music' in the context of Fine Arts interrelation?
(A) Both share foundations in mathematical proportions and harmony
(B) Both require extremely low temperatures to be successfully preserved
(C) Both were historically invented during the same calendar century
(D) Architecture consistently incorporates specific musical instruments

51. The concept of 'Alambana' and 'Uddipana' are sub-categories of which element in Rasa theory?
(A) Anubhava
(B) Vyabhichari Bhava
(C) Vibhava
(D) Sthayi Bhava

52. Consider the following statements regarding the interrelation of Fine Arts:
I. Dance relies on music for rhythmic and melodic support.
II. Sculpture can freeze a moment of a dance posture.
III. Ragamala paintings visually depict musical melodies.
IV. Fine arts are completely independent and share no aesthetic principles.
Which of the above statements are correct?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and IV only

53. 'Sadharanikarana' literally translates to:
(A) Specific specialization
(B) Emotional outburst
(C) Universalization or generalization
(D) Aesthetic judgment

54. Given below are two statements.
Statement I: In Indian aesthetics, the experience of Rasa is often described as 'Alaukika' (transcendental).
Statement II: This means the aesthetic emotion experienced during a performance is identical to mundane, real-life emotions.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

55. Match the items in List I with those in List II.
List I: Rasa

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CHAPTER 03
Rasa and Aesthetics

1. According to Bharata Muni, how many fundamental Rasas are recognized in the Natyashastra?
(A) Six
(B) Eight
(C) Nine
(D) Ten

2. Consider the following statements regarding the colors associated with Rasas according to Natyashastra:
I. Shringara is associated with Shyam (dark).
II. Hasya is associated with Sita (white).
III. Raudra is associated with Rakta (red).
IV. Karuna is associated with Kapota (dove colored).
Which of the above statements are correct?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II, III and IV

3. In the context of Indian aesthetics, which of the following best defines 'Rasa'?
(A) The literal linguistic interpretation of the poetic lyrics sung
(B) The external physical gestures exhibited by the stage performer
(C) The essential aesthetic essence or flavor experienced by the listener
(D) The specific mathematical structure of the rhythmic tala cycle

4. Given below are two statements.
Statement I: Rasa Nishpatti occurs through the combination of Vibhava, Anubhava, and Vyabhichari Bhava.
Statement II: Bharata Muni explicitly included Sthayi Bhava in his famous Rasa sutra formula.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

5. Match the items in List I with those in List II.
List I: Commentator on Rasa Sutra
P. Bhatta Lollata
Q. Shankuka
R. Bhattanayaka
S. Abhinavagupta
List II: Philosophical Theory
1. Anumitivada
2. Abhivyaktivada
3. Utpattivada
4. Bhuktivada
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

6. Which of the following statements regarding Bhavas is incorrect?
(A) There are 8 Sthayi Bhavas according to Bharata.
(B) Sattvika Bhavas are conscious, voluntary physical expressions.
(C) There are 33 Vyabhichari Bhavas.
(D) Nirveda is considered a Vyabhichari Bhava.

7. A vocalist is improvising a thumri in Raga Khamaj with frequent use of meend (glides) and a slow, rhythmic gait. Which Rasa is primarily being invoked?
(A) Veera
(B) Raudra
(C) Bhayanaka
(D) Shringara

8. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Drut laya (fast tempo) is generally unsuitable for expressing Karuna Rasa.
Reason (R): Karuna Rasa requires a tranquil and expansive canvas to express grief and longing, which is disrupted by high-speed

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(B) 64
(C) 32
(D) 108

65. In a case study of a Ragamala painting of Raga Deepak, flames are shown emanating from the performer. This visual imagery serves to:
(A) To provide a warning against fire hazards in royal palaces
(B) To symbolize the innate energy and aesthetic power of the Raga
(C) To indicate that early performances were exclusively held at night
(D) To depict the physical destruction of various musical instruments

66. The most appropriate term for the 'stimulant' aspect of the environment in evoking Rasa (e.g., a beautiful garden, moonlight) is:
(A) Uddipana Vibhava
(B) Alambana Vibhava
(C) Sveda
(D) Romancha

67. All of the following are theories of Rasa Nishpatti EXCEPT:
(A) Utpattivada
(B) Anumitivada
(C) Syadvada
(D) Abhivyaktivada

68. The primary focus of 'Aesthetics' in philosophy is the study of:
(A) The study of ethical laws and social morality
(B) The study of epistemology and objective knowledge
(C) The study of political governance and leadership
(D) The study of beauty, art, and aesthetic experience

69. Which statement correctly describes the relationship between Lyrics (Sahitya) and Rasa?
(A) Lyrics must consistently contradict the Swaras to produce tension
(B) Lyrics possess no significant impact on the Rasa in vocal music
(C) Meaningful lyrics provide specific context for emotional expression
(D) Only ancient Sanskrit lyrics are capable of effectively evoking Rasa

70. 'Chitra-Turaga Nyaya' (the maxim of the painted horse) was utilized to explain aesthetic experience by:
(A) Bharata Muni
(B) Shankuka
(C) Bhatta Lollata
(D) Bhattanayaka

71. When applying the concept of Rasa to Indian Classical Music, 'Meend' (glissando) is most heavily utilized to enhance which Rasa?
(A) Veera
(B) Raudra
(C) Hasya
(D) Karuna

72. Given below are two statements.
Statement I: The 64 Kalas include 'Pushpastarana' (making a bed of flowers).
Statement II: The 64 Kalas strictly exclude any activities related to culinary arts or cooking.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

73. Identify the correct pair of western aesthetician and their notable work.
(A) Immanuel Kant - The Republic
(B) Plato - Critique of Judgment
(C) Aristotle - Poetics
(D) Hegel - The Philosophy of Fine Art

74. What is the effect of implementing a 'Vilambit Laya' (very slow tempo) in a khayal performance?
(A) It allows for a deep exploration of Shanta and Karuna Rasas
(B) It generates significant physical excitement and kinetic energy
(C) It is primarily utilized to evoke the comedic Hasya Rasa
(D) It mathematically prevents the execution of complex taans

75. The fundamental aesthetic difference between 'Sthayi Bhava' and 'Vyabhichari Bhava' is most appropriately described as:
(A) Sthayi is physical in nature; Vyabhichari is purely mental
(B) Sthayi applies only to music; Vyabhichari applies to dance

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P. Shringara
Q. Raudra
R. Hasya
S. Bhayanaka
List II: Associated Color (Natyashastra)
1. Red (Rakta)
2. Black (Krishna)
3. Pale/White (Sita)
4. Dark/Greenish-blue (Shyam)
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-3, R-1, S-2

56. Which of the following statements about the 'Anumitivada' theory is incorrect?
(A) It claims Rasa is a direct mystic revelation, not an inference.
(B) It was proposed by Shankuka.
(C) It uses the analogy of a painted horse (Chitra-Turaga Nyaya).
(D) It states the spectator infers the emotion in the actor.

57. A composer deliberately uses complex, asymmetrical Chhanda (meter) with erratic pauses. This application is best suited to evoke:
(A) Shanta
(B) Karuna
(C) Bhayanaka or Adbhuta
(D) Shringara

58. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): According to traditional Indian aesthetics, a musical performance without Bhava is considered mechanical and lifeless.
Reason (R): Technical virtuosity in Swara and Tala is the sole requirement for Rasa Nishpatti.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

59. Identify the correct pair of Western philosopher and their approach to aesthetics.
(A) Plato - Art as the ultimate metaphysical truth
(B) Aristotle - Art as an inherently harmful social force
(C) Baumgarten - Art as a purely mathematical formula
(D) Leo Tolstoy - Art as the communication of emotion

60. The primary cause of 'Rasa-abhasa' (semblance or disruption of Rasa) in a performance is:
(A) Performing accurately in tune
(B) Incongruous mixing of conflicting Bhavas
(C) Utilizing a traditional harmonium
(D) Singing during the evening hours

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61. Consider the following components related to aesthetic theory:
I. Vibhava
II. Anubhava
III. Vyabhichari Bhava
IV. Sthayi Bhava
V. Raga Dhyana
Which of the above are directly cited in Bharata's original Rasa Sutra text for Rasa Nishpatti?
(A) I, II, III and IV
(B) I, II and III
(C) II, III, IV and V
(D) I, III, IV and V

62. Identify the incorrect pair of Rasa and its traditional associative domain.
(A) Adbhuta - Vismaya (Wonder)
(B) Bibhatsa - Jugupsa (Disgust)
(C) Hasya - Hasa (Mirth)
(D) Karuna - Rati (Love)

63. A vocalist wants to convey 'Veera Rasa' through a Tarana. Which musical competency is most essential?
(A) Using crisp rhythmic bols with forceful vocal projection
(B) Using a slow and languid tempo with soft consonants
(C) Singing entirely within the mandra saptak vocal range
(D) Avoiding all forms of rhythmic percussion accompaniment

64. According to Vatsyayana, how many specific arts (Kalas) form the curriculum for a cultured individual?
(A) 16

85. The historical development of Raga-Ragini paintings peaked during which period?
(A) The ancient Vedic Period
(B) The Early Mauryan Period
(C) The Medieval Period (16th-19th C)
(D) The Modern Post-Independence Era

86. Consider the following components related to aesthetic theory:
I. Catharsis
II. Mimesis
III. Sublime
IV. Sadharanikarana
V. Rasa
Which of the above terms are of Greek origin/ prominent in classical Western aesthetics?
(A) I, II and III
(B) I, II and IV
(C) III, IV and V
(D) I, IV and V

87. Identify the incorrect pair regarding the Rasas and their traditional associations.
(A) Veera - Utsaha
(B) Bhayanaka - Bhaya
(C) Shanta - Nirveda/Shama
(D) Bibhatsa - Vismaya

88. A student analyzing a Dhrupad composition notices the lyrics describe a battle scene, sung in a brisk Chautal with forceful gamaks. The competency demonstrated here is the identification of:
(A) Veera Rasa
(B) Shringara Rasa
(C) Karuna Rasa
(D) Hasya Rasa

89. Arrange the following stages of aesthetic experience according to Abhinavagupta's theory in conceptual order:
I. Perception of the artwork (Vibhava, etc.)
II. Sadharanikarana (Universalization)
III. Awakening of the latent Sthayi Bhava
IV. Experience of Rasa (Bliss)
(A) I, III, II, IV
(B) I, II, III, IV
(C) II, I, III, IV
(D) III, I, II, IV

90. In a case where a painter paints a woman waiting anxiously for her lover, and a musician sings a Thumri with the exact same thematic content, they are both relying on which shared aesthetic principle?
(A) Vipralambha Shringara
(B) Utpattivada
(C) Vastu-vidya
(D) Chitra-Turaga Nyaya

91. The concept of 'Bhavakatva' in Bhattanayaka's theory serves the most appropriate purpose of:
(A) Systematically destroying the original emotion
(B) Perfectly tuning the specific musical instrument
(C) Judging the objective monetary value of the art
(D) Freeing the aesthetic object from spatial limitations

92. All of the following are part of the 'Natyashastra' framework EXCEPT:
(A) Dasarupaka
(B) The Critique of Pure Reason
(C) Rasa Sutra
(D) Sruti-Jati classification

93. The term 'Sattvika' in Sattvika Bhavas refers to:
(A) Satta (Political power and authority)
(B) Saptak (The group of seven musical notes)
(C) Sattva (Involuntary nervous system response)
(D) Samay (The traditional time theory of music)

94. Which statement correctly identifies Benedetto Croce's central thesis in aesthetics?
(A) Art is purely a form of logical deduction
(B) Art is valid only if it serves a moral purpose
(C) Art is primarily defined as physical labor
(D) Art is intuition, and intuition is expression

95. 'Alankara' (ornamentation) in music, much like in poetry, is aesthetically used to:
(A) Enhance the beauty and effectiveness of expression
(B) Successfully hide the performer's technical mistakes
(C) Make the performance follow a mathematical structure

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architecture
(C) Time theory, Swara application, and the resulting Rasa
(D) The curriculum of 64 Kalas and classical painting

116. The most appropriate term for an audience member who is aesthetically sensitive and capable of experiencing Rasa is:
(A) Nayaka
(B) Vidushaka
(C) Sutradhara
(D) Sahridaya

117. All of the following are primary elements of a Ragamala painting EXCEPT:
(A) Use of a specific color palette that defines the mood
(B) Depiction of flora and fauna suitable to the season
(C) Written musical notation using Western staff systems
(D) An underlying romantic or devotional poetic narrative

118. In the context of interrelation of fine arts, which element is common to both Music and Architecture?
(A) Tangibility
(B) Form and Proportion
(C) Audibility
(D) Mobility

119. Which of the following statements about 'Bhava' is correct?
(A) Bhavas are completely irrelevant to instrumental music
(B) There are exactly 64 different types of Vyabhichari Bhavas
(C) Bhava is an aesthetic concept originating in the West
(D) Sthayi Bhava is latently present and awakened by Vibhavas

120. Alexander Baumgarten is historically significant in aesthetics because he:
(A) Coined the term 'Aesthetics' as the science of sensory cognition
(B) Authored the primary text of the ancient Indian Natyashastra
(C) Painted the first documented series of Ragamala miniature art
(D) Invented the modern sitar through structural modifications

121. Applying the concept of 'Laya' (tempo) to emotion, an artist wishing to express 'Bhayanaka' (terror) might effectively use:
(A) A very slow and mathematically predictable rhythmic tempo
(B) A constant and medium laya featuring no specific variations
(C) Sudden and erratic shifts in tempo with unpredictable patterns
(D) The use of complete and sustained silence instead of laya

122. Given below are two statements.
Statement I: The Natyashastra originally recognized 8 Rasas.
Statement II: Udbhata and Abhinavagupta later championed the inclusion of Shanta Rasa as the 9th.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

123. Identify the correct pair of Rasa and its sub-variety.
(A) Hasya - Sthayi and Vyabhichari
(B) Veera - Alambana and Uddipana
(C) Karuna - Drut and Vilambit
(D) Shringara - Sambhoga and Vipralambha

124. The primary cause for viewing Fine Arts as fundamentally interrelated in Indian philosophy is:
(A) They all involve the same financial costs to learn and master
(B) They all stem from the spiritual pursuit of expressing the divine
(C) They were all historically invented by the same legendary figure
(D) they all require an exceptional degree of physical strength

125. Which is the most appropriate definition of 'Vyabhichari Bhava'?
(A) The foundational and enduring emotional state
(B) The physical space where the artistic

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106. Which of the following is an incorrect statement regarding Raga Dhyana?
(A) Raga Dhyanas are purely instrumental compositions.
(B) They were used to aid the spiritual contemplation of the raga.
(C) Texts like Sangita Makaranda contain Dhyanas.
(D) They helped painters conceptualize Ragamala art.

107. When evaluating the application of Rasa to lyrics (Sahitya), the use of harsh consonants (like T, Th, D, Dh) is generally favored in:
(A) Shringara and Karuna
(B) Shanta and Hasya
(C) Adbhuta and Bhayanaka
(D) Veera and Raudra

108. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The aesthetic experience in Indian Classical Music is fundamentally subjective, yet follows an objective framework of Raga and Rasa rules.
Reason (R): Raga grammar strictly dictates the mood, but the 'Rasanubhuti' depends on the listener's receptivity (Sahridayatva).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

109. Identify the correct pair of Aesthetic theory and its core concept.
(A) Utpattivada - Illusion
(B) Bhuktivada - Repression
(C) Anumitivada - Inference
(D) Abhivyaktivada - Mimicry

110. The cause of 'Stambha' (paralysis/stunned state) as a Sattvika Bhava is most often associated with extreme cases of:
(A) Intense boredom
(B) Physical hunger
(C) Simple curiosity
(D) Extreme Joy or Fear

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111. Consider the following scholars in the field of aesthetics:
I. Immanuel Kant
II. Arthur Schopenhauer
III. Abhinavagupta
IV. G.W.F. Hegel
V. Benedetto Croce
Which of the above are primarily associated with Western Philosophical Aesthetics?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

112. Identify the incorrect pair of Rasa and its traditional associated color.
(A) Shringara - Shyam (Dark/Greenish-blue)
(B) Veera - Krishna (Black)
(C) Hasya - Sita (White)
(D) Karuna - Kapota (Dove-colored)

113. A dancer performs a piece without any facial expressions or emotional engagement, focusing solely on complex footwork. A critic judging the performance's 'Rasa' would likely conclude:
(A) The performance achieved perfect Rasa Nishpatti
(B) The performance lacked Bhava, preventing Rasa realization
(C) Complex footwork is the only requirement for Rasa
(D) The performer was demonstrating the Shanta Rasa

114. In classical antiquity, what term did Aristotle use to describe the natural human inclination to imitate, which forms the basis of art?
(A) Mimesis
(B) Catharsis
(C) Hubris
(D) Ethos

115. In a concert, the artist sings Raga Darbari Kanada in Vilambit Ektaal. The deep voice, heavy gamaks on Andolan of Gandhar and Dhaivat, and midnight setting create a profound atmosphere. The artist is demonstrating the interrelation of:
(A) Western harmonic theory and Indian melodic structure
(B) The intersection of traditional dance and

(D) Completely eliminate the requirement for a rhythmic Tala

96. By applying the concept of 'Chhanda' (meter), a poetic meter with heavy, long syllables (Guru) would most likely support:
(A) Light and frivolous comedic moods
(B) Grave, majestic, or sorrowful moods
(C) Extremely fast and erratic emotions
(D) States of complete and utter silence

97. Given below are two statements.
Statement I: Ragamala paintings visually depict the raga families consisting of Ragas (male), Raginis (wives), and Putras (sons).
Statement II: This classification system has no connection to the time or season of performance.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

98. Identify the correct pair of Vatsyayana's Kala and its modern equivalent.
(A) Alekhya - Painting
(B) Takshana - Singing
(C) Vastu-vidya - Dance
(D) Gita - Architecture

99. The primary cause of 'Catharsis' according to Aristotle is the experience of:
(A) Pure Joy and Laughter
(B) Strong Disgust and Anger
(C) Profound Pity and Fear
(D) Total Peace and Tranquility

100. The most appropriate description of the interrelation between Music and Dance is:
(A) They are mutually exclusive domains
(B) Music depends on dance for meaning
(C) Dance restricts musical emotional range
(D) Dance translates auditory rhythm into visual space

101. Which Rasa was originally excluded by Bharata Muni but later universally accepted by scholars like Abhinavagupta?
(A) Karuna
(B) Adbhuta
(C) Shanta
(D) Bibhatsa

102. Consider the following statements about 'Rasa-sutra':
I. It is found in Chapter 6 of the Natyashastra.
II. It defines Rasa as the combination of Vibhava, Anubhava, and Vyabhichari Bhava.
III. It states that Rasa is created solely by playing the veena.
IV. It remains the foundation of Indian aesthetics.
Which of the above statements are correct?
(A) I, II and IV only
(B) I, III and IV only
(C) II, III and IV only
(D) I, II, III and IV

103. 'Vipralambha' and 'Sambhoga' are two distinct phases of which Rasa?
(A) Veera
(B) Karuna
(C) Hasya
(D) Shringara

104. Given below are two statements.
Statement I: The aesthetic philosophy of Schopenhauer views art as a temporary escape from the suffering of the 'Will'.
Statement II: Kant argued that the judgment of beauty is purely objective and based on facts.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

105. Match the items in List I with those in List II.
List I: 64 Kalas Category
P. Pushpastarana
Q. Dasana-vasanangaraga
R. Aksha-krida
S. Vina-damaruka-vadya
List II: Description
1. Playing the lute and small drum
2. Making a bed of flowers
3. Coloring of teeth, garments, hair
4. Playing with dice
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

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performance occurs
(C) Transient emotions moving within an ocean of Sthayi Bhava
(D) The mathematical division of notes in a musical scale

126. The theory of 'Sadharanikarana' (Universalization) was first formally introduced by:
(A) Bhatta Lollata
(B) Shankuka
(C) Bharata Muni
(D) Bhattanayaka

127. Consider the following statements about the application of Rasa to Swara:
I. Ni and Ga are often used with an Andolan (oscillation) to express Karuna.
II. Ma is heavily emphasized in Ragas meant for Shringara.
III. Sa and Pa are considered foundational and generally support all Rasas.
IV. Komal swaras are exclusively used for Veera Rasa.
Which of the above statements are correct?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II, III and IV

128. 'Rasa-abhasa' occurs when:
(A) The artistic performance is technically flawless
(B) The aesthetic emotion is developed incongruously
(C) The audience expresses appreciation through applause
(D) The singer utilizes a modern electronic microphone

129. Given below are two statements.
Statement I: According to Kant, aesthetic judgment is subjective but claims universal validity.
Statement II: Kant argued that a beautiful object must serve a practical, utilitarian purpose.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

130. Match the items in List I with those in List II.
List I: Term
P. Alambana
Q. Uddipana
R. Anubhava
S. Vyabhichari
List II: Meaning in Aesthetics
1. Transient emotion
2. Consequent physical reaction
3. Stimulant/Enhancing environment
4. Primary subject/object (Determinant)
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

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131. Which of the following is incorrect about the 'Kamasutra' of Vatsyayana in the context of aesthetics?
(A) It lists 64 Kalas (Arts).
(B) It includes vocal and instrumental music among the arts.
(C) It states that these arts are only for the ascetic (Sanyasi).
(D) It provides a curriculum for the cultured citizen (Nagaraka).

132. When a composer uses extremely complex 'Tala' structures (like a 17-beat cycle) with intricate mathematical cross-rhythms (layakari), the primary aesthetic focus shifts from purely emotional (Rasa) to:
(A) Deep sorrow (Karuna)
(B) Slumber (Nidra)
(C) Disgust (Bibhatsa)
(D) Intellectual wonder (Adbhuta)

133. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ragamala paintings often feature distinct seasonal backgrounds, like monsoon clouds or spring blossoms.
Reason (R): Ragas in Indian music are traditionally associated with specific seasons, which enhances the aesthetic mood (Rasa).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

155. Which of the following is an incorrect statement regarding the application of Rasa to Indian Music?
(A) Time of day is loosely associated with the Rasa of a Raga
(B) Laya (tempo) plays a crucial role in manifesting Rasa
(C) Gamakas (ornamentations) enhance emotional expression
(D) Only one specific Rasa can be evoked by any single Raga

156. An instrumentalist intentionally uses discordant microtones (shrutis) and abrupt pauses in a composition. This application is best suited to evoke:
(A) Shringara
(B) Bibhatsa or Bhayanaka
(C) Shanta
(D) Karuna

157. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 64 Kalas of Vatsyayana indicate that ancient Indian society viewed aesthetics as an integral part of daily life and refinement.
Reason (R): The list includes purely domestic and decorative arts alongside high classical arts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

158. Identify the correct pair of Rasa and its presiding deity.
(A) Karuna - Yama
(B) Shringara - Shiva
(C) Veera - Indra
(D) Adbhuta - Brahma

159. The primary focus of the 'Utpattivada' theory is on the:
(A) Historical character (Anukarya)
(B) Audience (Sahridaya)
(C) Actor (Anukarta)
(D) Stage environment

160. Consider the following Rasas:
I. Shringara
II. Hasya
III. Raudra
IV. Karuna
V. Shanta
Which of the above were included in Bharata's original list of 8 Rasas?
(A) I, II, III and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

161. Identify the incorrect pair regarding the classification of Fine Arts.
(A) Architecture - Spatial Art
(B) Sculpture - Temporal Art
(C) Music - Temporal Art
(D) Dance - Spatio-temporal Art

162. A vocalist receives high praise for her 'Pukar' (a heartfelt call in the higher octave). This musical element demonstrates competency primarily in evoking:
(A) Karuna or pining Shringara Rasa
(B) The mirthful Hasya Rasa
(C) The aggressive Raudra Rasa
(D) The heroic Veera Rasa

163. Arrange the following Western aesthetic concepts in chronological order of their emergence:
I. Mimesis (Ancient Greece)
II. Disinterested Beauty (Enlightenment)
III. Art as Intuition (Early 20th Century)
(A) I, II, III
(B) I, III, II
(C) II, I, III
(D) III, II, I

164. In the Kangra miniature painting of Raga Vasanta, Krishna is depicted dancing with the Gopis, surrounded by blooming flowers and bees. The musical counterpart to this painting would most likely emphasize:
(A) Grave and slow Dhrupad performed in Tevratala
(B) Mournful melodies performed in a slow

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(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

145. What is the fundamental difference between 'Sthayi Bhava' and 'Rasa'?
(A) There is no functional difference; they are identical concepts
(B) Sthayi Bhava is inherent emotion while Rasa is aesthetic relish
(C) Sthayi Bhava is for actors and Rasa is for vocal musicians
(D) Sthayi Bhava is physical while Rasa is strictly mathematical

146. Applying the concept of 'Chhanda' (meter), a lyrical composition with an irregular, broken meter would most likely disrupt:
(A) Shanta Rasa
(B) Hasya Rasa
(C) Raudra Rasa
(D) Bibhatsa Rasa

147. Given below are two statements.
Statement I: Raga Dhyana verses were critical in the development of Ragamala miniature paintings.
Statement II: Raga Dhyanas strictly avoid describing the physical appearance or clothing of the Raga persona.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

148. Identify the correct pair of Rasa and its foundational Bhava (Sthayi Bhava).
(A) Shanta - Krodha
(B) Bhayanaka - Rati
(C) Veera - Shoka
(D) Adbhuta - Vismaya

149. The cause of recognizing Fine Arts as 'sister arts' in Indian tradition is primarily due to their shared reliance on:
(A) Canvas and paint
(B) Greek aesthetic theories
(C) Rasa and Bhava
(D) Western tonal harmony

150. Which text is considered the earliest surviving treatise detailing the theory of Rasa?
(A) Sangita Ratnakara
(B) Natyashastra
(C) Brihaddeshi
(D) Dattilam

151. Consider the following statements about 'Sadharanikarana':
I. It means removing specific personal traits to make the emotion universal.
II. It allows the audience to experience sorrow (Karuna) without actual personal pain.
III. It was theorized by Bhattanayaka.
IV. It makes the audience fall asleep.
Which of the above statements are correct?
(A) I, II and IV only
(B) I, II and III only
(C) II, III and IV only
(D) I, III and IV only

152. In the context of Rasa, what does 'Anubhava' literally translate to?
(A) That which follows or indicates emotion
(B) That which consistently precedes emotion
(C) The original cause of the specific emotion
(D) The state of having no emotional response

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153. Given below are two statements.
Statement I: According to Hegel, classical art achieves a perfect balance between the spiritual 'Idea' and the physical medium.
Statement II: Hegel believed that Romantic art (like poetry and music) transcends the physical medium to express inner subjectivity.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

154. Match the items in List I with those in List II.
List I: Concept
P. Catharsis
Q. Art as Will
R. Disinterestedness
S. Rasa-Brahmananda
List II: Philosopher
1. Schopenhauer
2. Aristotle
3. Bhattanayaka
4. Kant
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4

175. Which of the following is an incorrect statement regarding the aesthetics of 'Tala'?
(A) Tala is entirely devoid of emotional quality
(B) Tala provides the cycle for anticipation and release
(C) The 'Sam' is often the point of highest aesthetic climax
(D) Different talas are suited for different musical genres

176. A musician applies 'Kaku' (vocal modulation) to change the meaning of a sung phrase from a simple statement to a tearful plea. This application is crucial for:
(A) Significant increase in vocal volume
(B) Evoking specific Rasa through tonal inflection
(C) Maintaining the strict meter of the Tala
(D) The process of tuning the musical instrument

177. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In Indian aesthetics, Shanta Rasa is considered by many as the foundational Rasa from which all others emerge and into which they dissolve.
Reason (R): Shanta represents the state of pure equilibrium (Sattva) and realization of the Self.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

178. Identify the correct pair regarding the elements of Rasa Sutra.
(A) Vibhava - Determinant/Cause
(B) Anubhava - Permanent emotion
(C) Sthayi Bhava - Transient emotion
(D) Vyabhichari - Environmental setting

179. The interrelation of Fine Arts is best exemplified by:
(A) A musician playing in a completely dark and silent room
(B) A painter painting on a completely plain white canvas
(C) A temple featuring sculptures of dancers and instruments
(D) A dancer standing entirely still in a state of silence

180. Consider the following statements regarding the aesthetic concept of 'Mimesis':
I. It is a Greek term meaning imitation.
II. Plato believed mimesis distanced humans from the truth.
III. Aristotle believed mimesis was natural and pedagogical.
IV. It is completely equivalent to the Indian concept of 'Sadharanikarana'.
V. It influenced centuries of Western art.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

181. Identify the incorrect pair of Raga Dhyana element and its visual counterpart.
(A) Deity/Hero - Nayaka
(B) Heroine - Nayika
(C) Shruti values - Written musical notation
(D) Specific Season - Background flora

182. A vocalist attempting to express 'Hasya Rasa' (Comedy) through classical music would most likely demonstrate competency by using:
(A) Extremely slow tempo and low pitches
(B) Playful rhythmic interplay and tonal jumps
(C) Heavy gamaks and komal swaras
(D) A completely rigid expressionless face

183. Arrange the following ancient aesthetic texts in chronological order:
I. Natyashastra
II. Abhinavabharati
III. Sangita Ratnakara
(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

184. The singing of a Thumri features the lyrics "Kahe roke dagar pyare" (Why do you block my path, beloved?), accompanied by playful Dadra tala and expressive abhinaya. This interrelation of music, text, and gesture aims to evoke:
(A) Shringara

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Ektaal
(C) Rhythms associated with aggressive martial arts
(D) Light joyful rhythms and Shringara Rasa

165. The most appropriate term for the 'transient' emotions that support the main emotion in a performance is:
(A) Sthayi Bhava
(B) Vibhava
(C) Vyabhichari Bhava
(D) Sattvika Bhava

166. All of the following are physical manifestations of Sattvika Bhavas EXCEPT:
(A) Stambha (Paralysis)
(B) Krodha (Anger)
(C) Sveda (Sweat)
(D) Pralaya (Fainting)

167. Which of the following best defines 'Laya' in the context of aesthetics?
(A) The exact pitch of the note
(B) The lyrics of the song
(C) The physical stage
(D) The overarching tempo and rhythmic flow

168. Given below are two statements.
Statement I: Leo Tolstoy argued that art is essentially the transmission of emotion from the artist to the audience.
Statement II: Tolstoy believed that technical perfection alone, without emotional transmission, is true art.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

169. Identify the correct pair of philosopher and their definition of art.
(A) Plato - Art as the highest possible truth
(B) Aristotle - Art as a harmful cognitive illusion
(C) Kant - Purposiveness without a specific purpose
(D) Schopenhauer - Art as a form of logical science

170. The primary cause of 'Rasa Nishpatti' according to Abhinavagupta is:
(A) Revelation of the latent emotion (Abhivyakti)
(B) Logical deduction (Anumana)
(C) Production of a new emotion (Utpatti)
(D) Ignoring the artwork

171. Consider the following statements about 'Bhava':
I. Bhava is the psychological state.
II. Rasa is the aesthetic realization of Bhava.
III. There are 9 Sthayi Bhavas commonly accepted today.
IV. Bhavas are only relevant to dance, not music.
Which of the above statements are correct?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and IV only

172. 'Svara-kampa' (tremor in the voice) is an example of:
(A) Vibhava
(B) Sattvika Bhava
(C) Sthayi Bhava
(D) Vyabhichari Bhava

173. Given below are two statements.
Statement I: Ragamala paintings visually synthesize music, poetry, and painting.
Statement II: Each Ragamala painting includes a Dhyana mantra inscribed on the top or back.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

174. Match the items in List I with those in List II.
List I: Vyabhichari Bhava
P. Nirveda
Q. Glani
R. Shanka
S. Asuya
List II: Meaning
1. Weakness
2. Apprehension/Doubt
3. Envy
4. Worldly detachment/Despondency
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

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(D) A is false but R is true.

134. Identify the correct pair of Rasa and its primary musical characteristic.
(A) Shanta Rasa - Fast tempo and aggressive drumming styles
(B) Veera Rasa - Loud volume and forceful brisk articulation
(C) Karuna Rasa - Use of only shuddha swaras in drut laya
(D) Shringara Rasa - Exclusive use of percussion without melody

135. The concept of 'Art as Intuition' was famously propagated by which Western philosopher?
(A) Hegel
(B) Kant
(C) Aristotle
(D) Croce

136. Consider the following arts:
I. Music
II. Dance
III. Painting
IV. Sculpture
V. Architecture
Which of the above are traditionally classified as 'Performing Arts' (requiring execution in time)?
(A) I and II only
(B) I, II and III only
(C) III, IV and V only
(D) I, II, III, IV and V

137. Identify the incorrect pair of Western Aesthetician and their era/movement.
(A) Plato - Ancient Greek philosophy
(B) Immanuel Kant - The Enlightenment
(C) Aristotle - The Renaissance Period
(D) Arthur Schopenhauer - 19th Century German

138. A musicologist claims that a particular Thumri performance successfully conveyed 'Vipralambha Shringara'. The performer most likely demonstrated competency in portraying:
(A) The agony and longing of separation between lovers
(B) The joyful experience of lovers being reunited
(C) The intense fury of a brave warrior during battle
(D) The deep tranquility of a sage sitting in meditation

139. Which of the following theorists is famous for comparing the aesthetic experience (Rasa) to 'Brahmananda' (the bliss of the Absolute)?
(A) Bharata Muni
(B) Dandin
(C) Vamana
(D) Bhattanayaka

140. The singing of a Chaiti typically uses lyrics expressing longing during the Chaitra month, sung with semi-classical embellishments. This combination of season, lyrics, and melodic structure serves to evoke:
(A) Raudra Rasa
(B) Shringara/Vipralambha Rasa
(C) Veera Rasa
(D) Hasya Rasa

141. The most appropriate term for the philosophical study of art and beauty is:
(A) Epistemology
(B) Ontology
(C) Aesthetics
(D) Ethics

142. All of the following are part of the traditional 64 Kalas EXCEPT:
(A) Gita (Singing)
(B) Vadya (Playing instruments)
(C) Alekhya (Painting)
(D) Computer Programming

143. Which of the following is an example of a 'Sattvika Bhava'?
(A) Horripilation/Goosebumps (Romancha)
(B) Jealousy (Irshya)
(C) Anger (Krodha)
(D) Love (Rati)

144. Given below are two statements.
Statement I: The aesthetic theory of 'Abhivyaktivada' suggests that Rasa is already latent in the viewer and is simply manifested or revealed by the art.
Statement II: Abhinavagupta is the proponent of Abhivyaktivada.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false

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(B) Shanta
(C) Karuna
(D) Bibhatsa

185. The most appropriate description of 'Bhogikriti' in Bhattanayaka's theory is:
(A) The physical acting
(B) The lighting of the stage
(C) Relishing universalized emotion
(D) The tuning of the drums

186. All of the following scholars are associated with Western Aesthetics EXCEPT:
(A) Sarangadeva
(B) Immanuel Kant
(C) G.W.F. Hegel
(D) Benedetto Croce

187. The concept of 'Grama' and 'Murchhana' in ancient music was aesthetically important because:
(A) They were primarily used to measure the passage of time
(B) They dictated the specific color of the artist's clothing
(C) They were utilized purely for the purpose of volume control
(D) Scales inherently produced different emotional states

188. Given below are two statements.
Statement I: According to Baumgarten, aesthetics is the science of sensory cognition.
Statement II: Baumgarten completely separated aesthetics from the concept of beauty.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

189. Identify the correct pair of Rasa and its traditional associated color.
(A) Shringara - White (Sita)
(B) Veera - Red (Rakta)
(C) Adbhuta - Yellow (Peeta)
(D) Raudra - Dark (Shyam)

190. The cause of recognizing 'Aesthetics' as a distinct branch of philosophy in the West during the 18th century was:
(A) The invention of the camera
(B) The discovery of ancient Egyptian tombs
(C) The decline of classical music
(D) Analyzing sensory experience and beauty

191. Consider the following statements about 'Bhava' and 'Rasa':
I. Bhava is the individual's personal emotion.
II. Rasa is the generalized, objective aesthetic experience.
III. Without Bhava, there can be no Rasa.
IV. Rasa is the exact same thing as mundane, worldly emotion.
Which of the above statements are correct?
(A) I, II and IV only
(B) I, II and III only
(C) II, III and IV only
(D) I, III and IV only

192. What term did Abhinavagupta use to describe the innate traces of past experiences and emotions lying dormant in the spectator?
(A) Shrutis
(B) Vasanas / Samskaras
(C) Talas
(D) Mudras

193. Given below are two statements.
Statement I: Vatsyayana's Kamasutra lists 'Udaka-vadya' (playing on water bowls/Jal-tarang) as one of the 64 Kalas.
Statement II: This indicates a highly developed sense of musical aesthetics using unconventional mediums.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

194. Match the items in List I with those in List II.
List I: Western Philosopher
P. Plato
Q. Aristotle
R. Kant
S. Tolstoy
List II: Aesthetic Theory
1. Catharsis
2. Art as Imitation (twice removed)
3. Art as Communication of Emotion
4. Disinterested Satisfaction
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4

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(C) Abhinavagupta (in terms of purification/ bliss)
(D) Arthur Schopenhauer (in terms of release from Will)

237. Which of the following statements about 'Chhanda' is correct?
(A) Chhanda refers to the melodic scale
(B) Chhanda is a type of instrument
(C) Chhanda dictates the metrical structure
(D) Chhanda is irrelevant to vocal music

238. Given below are two statements.
Statement I: Immanuel Kant's 'Critique of Judgment' is a foundational text for modern Western aesthetics.
Statement II: Kant argued that the judgment of beauty requires a 'disinterested' perspective, free from personal desire.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

239. Match the items in List I with those in List II.
List I: 64 Kalas
P. Alekhya
Q. Vastu-vidya
R. Takshana
S. Suchi-vaya-karma
List II: Modern Equivalent
1. Carpentry/Wood carving
2. Needlework/Sewing
3. Painting
4. Architecture
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

240. Which of the following is an incorrect statement regarding 'Rasa'?
(A) Rasa is experienced by the Sahridaya (audience).
(B) Rasa is synonymous with personal, real-life grief or joy.
(C) Rasa is described as Alaukika (transcendental).
(D) Rasa Nishpatti involves the combination of various Bhavas.

241. Applying the concept of 'Tala', an uneven, asymmetric rhythmic cycle like Dhamar (14 beats: 5-2-3-4) is aesthetically suited for:
(A) Lullabies
(B) Serious, majestic, and slightly playful moods
(C) Fast, chaotic expressions of terror
(D) Utter silence

242. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The interrelation among fine arts is evident as painting and sculpture often freeze a moment of dance or music, capturing its intrinsic rhythm.
Reason (R): All classical fine arts share a fundamental reliance on proportion, rhythm, and the goal of evoking Rasa.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

243. Identify the correct pair of Rasa and its traditional associated color in the Natyashastra.
(A) Shanta - Red (Rakta)
(B) Adbhuta - Black (Krishna)
(C) Bibhatsa - Blue (Nila)
(D) Hasya - Yellow (Peeta)

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244. The cause of 'Sadharanikarana' functioning successfully during a performance is:
(A) The audience being asleep
(B) Use of loud microphones
(C) Performer playing out of tune
(D) Elimination of individual ego boundaries

245. Consider the following elements of Rasa theory:
I. Vibhava
II. Anubhava
III. Vyabhichari Bhava
IV. Sthayi Bhava
V. Sattvika Bhava
Which of the above represent the involuntary physical manifestations of emotion?
(A) I only
(B) II and III only
(C) V only
(D) I, II and IV

(C) Intense emotional states like fear or anger
(D) Singing out of tune

206. All of the following are components of Abhinavagupta's aesthetic theory EXCEPT:
(A) Vyanjana (Suggestion)
(B) Abhivyakti (Manifestation)
(C) Shanta Rasa (Tranquility)
(D) Utpatti (Production/Generation of illusion)

207. Which of the following statements about Western Aesthetics is correct?
(A) Hegel argued that art is a manifestation of Spirit
(B) The term was coined in the 20th century
(C) Kant believed art has a direct utilitarian value
(D) Schopenhauer believed music was the weakest art

208. Given below are two statements.
Statement I: The concept of 'Rasa' is entirely dependent on the textual lyrics; instrumental music cannot evoke Rasa.
Statement II: Indian aesthetics recognizes that Swara, Laya, and Kaku can independently manifest Rasa without words.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

209. Match the items in List I with those in List II.
List I: Rasa Concept
P. Sthayi Bhava
Q. Vibhava
R. Anubhava
S. Vyabhichari Bhava
List II: Feature
1. Root cause / Determinant
2. Latent, dominant emotion
3. Transient emotional wave
4. Consequent physical reaction
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

210. Which of the following is an incorrect statement regarding the 64 Kalas?
(A) They were intended exclusively for women.
(B) They are detailed in the Kamasutra.
(C) They include both fine arts and practical/decorative arts.
(D) They reflect a holistic approach to aesthetics and living.

211. An artist applying the principle of 'Chhanda' to evoke 'Veera Rasa' will most likely choose a meter that is:
(A) Sluggish and heavily syncopated
(B) Completely devoid of any pulse
(C) Crisp marching and symmetric with accents
(D) Fluid and continuous without breaks

212. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In Ragamala paintings, Raga Bhairava is often depicted as Lord Shiva with ash-smeared body and a crescent moon.
Reason (R): Raga Dhyana verses prescribe specific anthropomorphic forms to Ragas to aid spiritual and aesthetic visualization.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

213. Identify the correct pair of Rasa and its opposite/conflicting Rasa (which causes Rasa-abhasa if improperly mixed).
(A) Veera and Adbhuta
(B) Hasya and Shringara
(C) Shringara and Bibhatsa
(D) Shanta and Karuna

214. The concept of 'Vastu-vidya' in the 64 Kalas refers to:
(A) Culinary arts
(B) Architecture and engineering
(C) Tailoring
(D) Painting

215. Consider the following items:
I. Raga
II. Tala
III. Laya
IV. Chhanda
V. Sahitya

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Which of the above elements are utilized in Indian Classical Music to manifest Rasa?
(A) I, II and V only
(B) I, III and IV only
(C) I, II, III and V only
(D) I, II, III, IV and V

216. Identify the incorrect pair regarding Western philosophers and their views.
(A) Croce - Art is purely logical mathematics
(B) Plato - Art stirs up dangerous emotions
(C) Aristotle - Art provides healthy catharsis
(D) Kant - Art is subjective but demands agreement

217. A composer creates a piece characterized by extreme speed, sharp tonal jumps, and loud volume. A listener evaluating this would note the composer's competency in evoking:
(A) Shanta
(B) Karuna
(C) Raudra or Veera
(D) Vipralambha Shringara

218. The term 'Rasa' literally translates to:
(A) Juice, essence, or flavor
(B) Rhythm
(C) Instrument
(D) Stage

219. A dancer performs a piece portraying a mother's grief over her lost child. The accompanying music is in Raga Asavari, played in a slow tempo. The synergy of the visual acting and auditory elements represents the interrelation of fine arts aimed at evoking:
(A) Shringara
(B) Veera
(C) Hasya
(D) Karuna

220. The most appropriate term for the 'universalized' state where an audience experiences art without personal bias or ego is:
(A) Catharsis
(B) Sadharanikarana
(C) Mimesis
(D) Utpatti

221. All of the following are examples of Vyabhichari Bhavas EXCEPT:
(A) Glani (Weakness)
(B) Shram (Fatigue)
(C) Rati (Love)
(D) Smriti (Memory)

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222. Which is the fundamental philosophical difference between Kant and Hegel regarding aesthetics?
(A) Kant hated art; Hegel loved art
(B) Kant only wrote about music; Hegel painting
(C) No difference; they co-authored their works
(D) Kant focused on judgment; Hegel on Spirit

223. Given below are two statements.
Statement I: The Natyashastra dictates that all 8 Rasas can be used freely in any musical composition without restriction.
Statement II: Traditional texts recommend specific Swaras and Jatis for specific Rasas.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

224. Match the items in List I with those in List II.
List I: Aesthetic Term
P. Sveda
Q. Romancha
R. Ashru
S. Pralaya
List II: Meaning
1. Horripilation
2. Fainting/Loss of consciousness
3. Sweating
4. Tears
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

225. Which of the following statements about Ragamala paintings is incorrect?
(A) Synthesis of art, poetry, and music
(B) Created in South India during Chola dynasty
(C) Depicts mood associated with a Raga
(D) Texts describe Raga as hero or heroine

226. Applying the concept of 'Sadharanikarana', when an audience watches a play about Lord Rama's sorrow, they experience:
(A) Universal aesthetic sorrow that brings bliss

(B) The exact historical pain of Rama
(C) Complete apathy
(D) Anger at the actors

227. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Benedetto Croce's theory implies that an artist's internal intuition is the true artwork, regardless of whether it is ever physically painted or sung.
Reason (R): Croce defined art strictly as 'Expression' which is identical to 'Intuition' in the mind.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

228. Identify the correct pair of Rasa and its traditional Vyabhichari Bhava.
(A) Karuna - Nirveda, Glani, Shoka
(B) Veera - Utsaha, Harsha, Dhriti
(C) Shringara - Krodha, Ugra, Moha
(D) Bhayanaka - Shanka, Trasa, Apasmara

229. The concept of 'Fine Arts' (Beaux-Arts) in Western tradition traditionally groups together:
(A) Cooking, Weaving, Pottery, Music, Dance
(B) Logic, Grammar, Rhetoric, Arithmetic, Astronomy
(C) Music, Poetry, Painting, Sculpture, Architecture
(D) Physics, Chemistry, Biology, Math, Art

230. Consider the following Rasas:
I. Shringara
II. Karuna
III. Hasya
IV. Bibhatsa
V. Raudra
According to Bharata, which of the above are considered the 4 'Primary' (Mula) Rasas from which the others are derived?
(A) I, II, III and IV
(B) I, II, IV and V
(C) I, III, IV and V
(D) I, II, III and V

231. Identify the incorrect statement regarding the aesthetics of 'Swara'.
(A) Komal notes are associated with pathos
(B) Shuddha notes convey brighter active moods
(C) Vadi and Samvadi swaras establish tonal Rasa
(D) Note pitch has no psychological effect

232. A musicologist analyzing a Khayal notes the use of 'Nom-Tom' alap followed by a slow Teental composition. The competency being demonstrated by the performer here is the establishment of:
(A) Structural canvas to steadily build the Rasa
(B) Immediate comedic relief
(C) The destruction of traditional meter
(D) Visual painting techniques

233. Arrange the following components of the aesthetic process according to Bhattanayaka in the correct sequential order:
I. Abhidha (Literal meaning/Perception)
II. Bhogikriti (Relishing/Enjoyment)
III. Bhavakatva (Universalization)
(A) I, III, II
(B) I, II, III
(C) III, I, II
(D) II, III, I

234. A sculptor carves a statue of Nataraja. The statue embodies rhythmic proportions, dynamic balance, and conveys a sense of cosmic motion, despite being static stone. This best exemplifies:
(A) Sculpture capturing the essence of rhythm
(B) Failure of sculpture to capture time
(C) Superiority of Western aesthetics
(D) The concept of Utpattivada

235. The most appropriate term for the 'enjoyment' or 'relish' of a universalized emotion in Indian aesthetics is:
(A) Krodha
(B) Shoka
(C) Laya
(D) Bhoga

236. All of the following scholars discussed the concept of 'Catharsis' or its equivalents EXCEPT:
(A) Aristotle
(B) Alexander the Great

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(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

195. Which of the following is an incorrect statement regarding the 'Rasa Sutra'?
(A) It relies on Vibhava, Anubhava, and Vyabhichari
(B) The union of elements leads to Rasa Nishpatti
(C) Sthayi Bhava is explicitly in the original sutra
(D) It has been commented upon by multiple later scholars

196. Applying the concept of 'Lyrics' (Sahitya) to music, an abstract Tarana (using syllables like 'Odani', 'Tadare') relies for its aesthetic appeal primarily on:
(A) Deep philosophical meaning of the words
(B) The historical story being narrated
(C) The visual painting accompanying it
(D) Rhythmic play, phonetics, and melodic contour

197. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In Indian aesthetics, 'Alaukika' (extraordinary/transcendental) is used to describe Rasa.
Reason (R): The aesthetic experience transcends ordinary worldly limitations of space, time, and personal ego.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

198. Identify the correct pair of Rasa and its associated element.
(A) Raudra - Pramatha (Deity)
(B) Shringara - Vishnu (Deity)
(C) Hasya - Red (Color)
(D) Karuna - Black (Color)

199. The theory of 'Anumitivada' compares the actor's portrayal of emotion to:
(A) A reflection in a mirror
(B) The blooming of a lotus
(C) The division of a string
(D) Inferring fire from seeing smoke

200. Consider the following scholars:
I. Bharata Muni
II. Dattila
III. Matanga
IV. Sharangadeva
V. Ahobala
Which of the above authored the Natyashastra?
(A) I only
(B) I and II only
(C) I, III and IV only
(D) V only

201. Identify the incorrect pair of Kala and its meaning according to Vatsyayana.
(A) Gita - Singing
(B) Vadya - Instrumental Music
(C) Aksha-krida - Cooking
(D) Nritya - Dance

202. A critic evaluating a performance states that the artist lacked 'Sahridayatva'. This implies the artist lacked:
(A) Aesthetic sensitivity and emotional empathy
(B) Technical speed
(C) A highly tuned instrument
(D) Knowledge of the lyrics

203. Which is the most appropriate definition of 'Uddipana Vibhava'?
(A) The person who experiences the emotion
(B) The tears shed during a performance
(C) The fleeting emotions
(D) Environmental factors that enhance emotion

204. The architecture of a gothic cathedral, with its soaring vertical lines, induces a sense of awe and the sublime. In musical terms, this verticality and grandeur most closely interrelates with:
(A) A fast comedic Dadra
(B) High-pitched melodies in a majestic Raga
(C) A folk song in Kaherva tala
(D) A lullaby sung softly

205. The primary cause of 'Vepathu' (trembling) as a Sattvika Bhava is:
(A) Lack of practice
(B) Forgetting the lyrics

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246. Identify the incorrect pair regarding aesthetic theories.
(A) Abhivyaktivada - Abhinavagupta
(B) Anumitivada - Bhatta Lollata
(C) Bhuktivada - Bhattanayaka
(D) Utpattivada - Bhatta Lollata

247. A student is studying a text that describes 'Brahmananda Sahodara' in relation to aesthetics. They are demonstrating competency in understanding the philosophy of:
(A) Western Formalism
(B) Greek Tragedy
(C) Modern Art Deco
(D) Classical Indian Aesthetics

248. The term 'Raga-Ragini' system of painting implies:
(A) Melodies categorized into Ragas and Raginis
(B) Painting on musical instruments
(C) Painting that uses no colors
(D) Painting only done by musicians

249. When viewing a Mughal miniature depicting a musician playing a Rudra Veena for a king, the careful attention to the placement of the hands on the frets and the serene facial expression of the king reflects the interrelation of visual art and music to convey:
(A) Raudra Rasa
(B) Bhayanaka Rasa
(C) Shanta or Gambhir Rasa
(D) Hasya Rasa

250. The most appropriate conclusion regarding the study of 'Rasa and Aesthetics' in Indian Classical Music is that:
(A) Tools whose purpose is the manifestation of Rasa
(B) Technical mastery is the only goal
(C) Western theories invalidate Indian theories
(D) Aesthetics is irrelevant to performing arts

Direction : Please read the following source carefully.

The concept of Rasa and its underlying principles play a foundational role in traditional Indian performance frameworks, largely initiated by Bharata and subsequently expanded by other scholars. In a theoretical context analyzing aesthetic experience, Rasa is conceptualized not merely as an emotion but as the ultimate essence or flavor derived from an artistic presentation. According to Bharata's foundational principles, this aesthetic relish is systematically cultivated through specific performative elements that interact dynamically. Other scholars who analyzed Bharata's principles emphasized that Rasa is an objective realization that occurs within the audience when the performative conditions are optimally met. In a case study examining these principles, scholars observe how an abstract emotional state is transformed into an experiential reality for the spectator. The principles of Rasa demand a rigorous structural alignment where the artist acts as a conduit, utilizing stylized gestures and expressions to manifest this aesthetic essence. When studying the interpretations of Bharata and others, it becomes evident that the principles governing Rasa constitute a complex, rule-bound methodology designed to elevate mundane emotional states into a universal, transcendental aesthetic experience. Thus, the principles of Rasa provide a structured paradigm for understanding the mechanics of audience reception and artistic transmission.

Based on the above source, attempt the following five questions.

251. How is Rasa conceptualized within the theoretical context of the provided text?
(A) As a purely subjective and physiological physical response
(B) As the ultimate essence or flavor of art
(C) As an entirely unrelated byproduct of extensive training
(D) As a simple mundane emotion expressed by the performer

252. According to Bharata's foundational principles, how is aesthetic relish systematically cultivated?
(A) Through specific elements interacting dynamically
(B) Through the exclusive use of various musical instruments
(C) Through the spontaneous improvisation of the large audience
(D) Through removing all structured paradigms from the live stage

253. What did other scholars emphasize regarding the realization of Rasa within the audience?

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(A) It is a highly subjective and completely unpredictable event
(B) It occurs only when the artist ignores established structural rules
(C) It is an objective realization when conditions are met
(D) It is fundamentally impossible to accurately measure or analyze

254. What specific role does the artist fulfill in the structural alignment of Rasa?
(A) The artist acts as a passive observer monitoring the performance
(B) The artist functions as a professional critic evaluating the audience
(C) The artist serves as the solitary judge of the entire performance
(D) A conduit to manifest aesthetic essence

255. What is the ultimate goal of the complex methodology governing Rasa?
(A) To simplify complex physical movements for all beginners
(B) To record historical data regarding ancient theatrical stages
(C) Elevating mundane states to transcendental experience
(D) To distance the audience entirely from emotional engagement

Direction : Please read the following source carefully.

The theoretical framework of Rasa nishpatti specifically examines the process of aesthetic realization and its intricate application to Indian Classical Music. Rasa nishpatti delineates the exact mechanism through which aesthetic flavor is brought to culmination or fruition during a performance. When applied to Indian Classical Music, this concept serves as a crucial analytical tool for evaluating how melodic structures evoke precise aesthetic responses. In a musicological case study, researchers analyze the application of Rasa nishpatti by observing how a vocalist navigates the progression of a musical piece to achieve aesthetic consummation. The application requires the musician to intentionally synthesize various musical components to initiate the process of nishpatti, culminating in the audience's realization of the intended aesthetic flavor. This application demonstrates that Indian Classical Music is not merely an arrangement of sounds, but a deliberate auditory vehicle for aesthetic manifestation. The framework of Rasa nishpatti applied to musical performance establishes that the fruition of aesthetic experience is a sequential, structured phenomenon. By studying this application, scholars determine that the success of a classical music recital is fundamentally measured by the successful execution and subsequent realization of Rasa nishpatti within the listener's consciousness.

Based on the above source, attempt the following five questions.

256. What does the theoretical framework of Rasa nishpatti specifically examine in the text?
(A) The physical design of various musical instruments
(B) The process of aesthetic realization and fruition
(C) The historical origins of ancient classical dance
(D) The financial success of high-profile performances

257. How does the concept of Rasa nishpatti function when applied to Indian Classical Music?
(A) As a tool to dictate extensive lyrical memorization
(B) As a substitute for traditional rhythmic patterns
(C) As an exclusively visual framework for landscape painters
(D) An analytical tool for evaluating melodic structures

258. What is required of the musician to initiate the process of nishpatti during a performance?
(A) Synthesizing various musical components
(B) To discard traditional melodic progressions entirely
(C) To strictly avoid engaging with the listening audience
(D) To rely completely on spontaneous rhythmic variations

259. The application of Rasa nishpatti to musical performance establishes that the fruition of aesthetic experience is:
(A) A completely random and unpredictable occurrence

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(B) An automatic reaction independent of the musician
(C) A sequential, structured phenomenon
(D) An isolated event restricted to the performer

260. According to the text, how do scholars measure the success of a classical music recital?
(A) Execution and realization of Rasa nishpatti
(B) By the total duration of the specific musical performance
(C) By the number of musical instruments utilized in the show
(D) By the volume and pitch reached by the professional vocalist

Direction : Please read the following source carefully.

The intrinsic relationship between Bhava and Rasa forms a critical nexus in the study of traditional aesthetic theory. In academic discourse, Bhava represents the foundational emotional state or psychological condition, whereas Rasa constitutes the refined, universalized aesthetic experience derived from it. A case analysis of their interaction reveals that Bhava serves as the raw material that must be artistically processed to achieve the culmination of Rasa. Without the presence of Bhava, the emergence of Rasa is theoretically impossible, as the aesthetic flavor requires a psychological substrate to manifest. Scholars examining this dynamic note that the transformation from Bhava to Rasa involves moving from a personal, individualized emotional state to an impersonal, shared aesthetic delight. In practical application, a performer must skillfully portray the Bhava so that the audience does not merely witness an emotion but actively partakes in the resulting Rasa. This metamorphosis highlights a structured continuum where Bhava acts as the cause and Rasa emerges as the ultimate aesthetic effect. The scholarly evaluation of Bhava and Rasa emphasizes that their interdependence is structural and necessary for any artistic endeavor aiming to produce a profound aesthetic impact on the recipient.

Based on the above source, attempt the following five questions.

261. What does Bhava represent within the context of academic discourse in the text?
(A) The ultimate universalized and shared aesthetic experience
(B) The rhythmic timing of a traditional complex performance
(C) The physical stage upon which the professional artists perform
(D) Foundational emotional state or psychological condition

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262. How does the text describe Rasa in relation to Bhava?
(A) As the raw material that precedes the manifestation of Bhava
(B) Refined, universalized experience derived from Bhava
(C) As an unrelated concept that functions independently of Bhava
(D) As a strictly personal, individualized emotional state

263. According to the text, why is the emergence of Rasa theoretically impossible without Bhava?
(A) Because Rasa requires a specific physical object to manifest
(B) Because Bhava provides the rhythmic pacing for the entire Rasa
(C) Aesthetic flavor requires a psychological substrate
(D) Because the audience demands Bhava before purchasing tickets

264. What does the transformation from Bhava to Rasa fundamentally involve?
(A) Moving from a shared delight to a personal emotional state
(B) Moving from an aesthetic effect back to an artistic cause
(C) Moving from silent observation to aggressive participation
(D) Moving from personal states to shared aesthetic delight

265. In practical application, what must a performer do to ensure the audience actively partakes in Rasa?
(A) Portraying the underlying Bhava
(B) They must entirely conceal every aspect of the foundational Bhava
(C) They must separate the artistic cause from the aesthetic effect
(D) They must focus only on the rhythmic delivery of the entire text

Direction : Please read the following source carefully.

The manifestation of Rasa in musical performance is deeply governed by its intricate relation to fundamental musical elements, particularly swara and laya. Swara, referring to musical notes, and laya, indicating tempo or rhythm, act as primary catalysts in the evocation of aesthetic flavor. In a systematic case study evaluating this relation, researchers observed that the precise application of specific swaras creates the melodic environment necessary to trigger a corresponding Rasa. Simultaneously, the manipulation of laya dictates the pacing and intensity of the aesthetic experience. For instance, a deliberate, slow laya combined with specific swara combinations can cultivate a profound, contemplative aesthetic state, whereas an accelerated laya shifts the emotional contour entirely. The relation between Rasa and these elements indicates that aesthetic realization is not accidental but structurally dependent on the calibration of swara and laya. Scholars assert that without the deliberate orchestration of swara and laya, the intended Rasa remains unrealized. Thus, examining Rasa in relation to swara and laya provides a quantitative and qualitative framework for understanding how raw acoustic phenomena are intentionally sculpted to generate specific, nuanced aesthetic responses within traditional musical disciplines.

Based on the above source, attempt the following five questions.

266. What do swara and laya function as in the evocation of aesthetic flavor?
(A) As secondary obstacles
(B) As primary catalysts
(C) As irrelevant additions
(D) As narrative constraints

267. According to the case study, what is achieved through the precise application of specific swaras?
(A) The elimination of all emotional responses from the listening audience
(B) Melodic environment necessary to trigger a corresponding Rasa
(C) The disruption of the foundational tempo governing the musical piece
(D) The substitution of lyrics within the classical music composition

268. How does the manipulation of laya impact the aesthetic experience?
(A) It dictates the pacing and intensity of the experience
(B) It dictates the semantic meaning of the various lyrics
(C) It removes the necessity for melodic structures entirely
(D) It determines the physical location of the live performance

269. What aesthetic state can be cultivated by combining a deliberate, slow laya with specific swara combinations?
(A) A frantic, chaotic aesthetic state
(B) A strictly aggressive emotional contour
(C) A profound, contemplative aesthetic state
(D) An entirely neutral and apathetic response

270. According to scholars, what happens if there is no deliberate orchestration of swara and laya?
(A) The aesthetic experience becomes automatically universalized
(B) The performance naturally improves in quality
(C) The acoustic phenomena form an accidental masterpiece
(D) The intended Rasa remains unrealized

Direction : Please read the following source carefully.

Beyond melodic components, the generation of Rasa is fundamentally intertwined with its relation to tala, chhanda, and lyrics in a composition. Tala provides the cyclical rhythmic foundation, while chhanda governs the metrical structure, and lyrics supply the semantic content. An analytical case study of these relations demonstrates that lyrics offer the literal meaning or narrative context that directs the specific Rasa, while tala and chhanda provide the structural pacing required to sustain it. The textual meaning found within the lyrics establishes the primary emotional directive, which is then aesthetically amplified by the rhythmic discipline of tala. Furthermore, the metrical arrangement of chhanda ensures that the linguistic delivery aligns perfectly with the musical meter, thereby intensifying the resulting aesthetic flavor. Scholars highlight that a misalignment between the lyrics, chhanda, and tala disrupts the cohesive relation

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necessary for Rasa to emerge. Therefore, the successful evocation of Rasa relies on a synergistic relation where lyrics articulate the psychological state, and the structural frameworks of tala and chhanda organize this articulation into a coherent, impactful aesthetic experience, demonstrating the rigorous interdependence of rhythm, meter, and text.

Based on the above source, attempt the following five questions.

271. In the generation of Rasa, what specific function does tala provide?
(A) The metrical structure
(B) The semantic content
(C) Rhythmic foundation
(D) Melodic notation

272. What role do lyrics play in the relation between structural components and Rasa?
(A) They dictate the cyclical rhythmic foundation of the musical performance
(B) Literal meaning or narrative context directing the Rasa
(C) They organize the metrical structure independent of the melodic composition
(D) They disrupt the emotional directive intended by the original composer

273. How does the metrical arrangement of chhanda intensify the resulting aesthetic flavor?
(A) By intentionally breaking the rhythmic discipline of the piece
(B) By removing the semantic meaning from the provided lyrics
(C) By replacing the cyclical foundation with a random tempo
(D) Linguistic delivery aligning with the musical meter

274. According to scholars, what is the consequence of a misalignment between the lyrics, chhanda, and tala?
(A) Disrupts the relation necessary for Rasa to emerge
(B) It generates a completely new and superior aesthetic experience
(C) It allows the melodic components to act independently of rhythm
(D) It forces the audience to ignore the semantic content entirely

275. The successful evocation of Rasa relies on a synergistic relation where tala and chhanda organize the psychological state into:
(A) A disorganized emotional outburst
(B) A purely silent, meditative vacuum
(C) A coherent, impactful aesthetic experience
(D) An abstract array of random musical notes

Direction : Please read the following source carefully.

The study of aesthetics according to Indian philosophers is grounded in a deeply spiritual and experiential paradigm. According to Indian philosophical thought, aesthetics is not primarily concerned with the mere objective beauty of an art form, but rather with the inner transformational experience of the observer. In a comparative academic analysis, it is observed that aesthetics according to Indian philosophers consistently emphasizes the dissolution of the ego to achieve a state of universalized bliss. This philosophical framework posits that the ultimate goal of interacting with art is to transcend ordinary cognitive limitations and access a heightened state of spiritual and emotional clarity. Researchers studying this perspective note that Indian philosophers view aesthetic experience as structurally akin to spiritual realization, requiring both a highly trained artist and a receptive, cultivated audience. The evaluation of art within this system relies on its efficacy in producing this transcendent inner state rather than strictly on its formal physical attributes. Consequently, aesthetics according to Indian philosophers represents a profound psychological and spiritual methodology, framing artistic engagement as a specialized discipline aimed at achieving an elevated, non-dualistic state of aesthetic consciousness.

Based on the above source, attempt the following five questions.

276. What paradigm grounds the study of aesthetics according to Indian philosophers?
(A) Spiritual and experiential paradigm
(B) A purely economic and materialistic paradigm
(C) A strictly physical and objective paradigm
(D) A highly logical and mathematical paradigm

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ANSWERS

1. (B) Eight
Bharata Muni, in his seminal work Natyashastra, originally identified eight primary Rasas for the stage. These emotional states include Shringara, Hasya, Raudra, Karuna, Vir, Bhayanaka, Bibhatsa, and Adbhuta. Each Rasa represents a distinct aesthetic experience derived from stable emotions known as Sthayi Bhavas. While later scholars added Shanta Rasa, Bharata's original framework recognized these eight fundamental categories within performance.

2. (D) I, II, III and IV
The Natyashastra provides a detailed color symbolic system for Rasas to assist in visual representation. Shringara is associated with the dark shade of Shyam, while Hasya correlates with the purity of Sita or white. Raudra is linked to the intensity of Rakta or red. Karuna is associated with Kapota, a dove-colored greyish hue. These traditional associations help in abhinaya.

3. (C) The essential aesthetic essence or flavor experienced by the listener
In Indian aesthetics, Rasa represents the refined emotional essence distilled from an artistic performance. It is often compared to the flavor resulting from a blend of spices, where the audience relishes a transcendental experience. Unlike mundane emotions, Rasa is an alaukika state that allows the spectator to experience universalized feelings, transcending personal identity and the everyday reality through art.

4. (C) Statement I is true but Statement II is false
Bharata Muni's Rasa Sutra defines Rasa Nishpatti through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. However, the formula famously omits Sthayi Bhava, assuming its presence as the underlying substrate that transforms into Rasa. While scholars later clarified that Sthayi Bhavas are the foundation of this process, the specific textual formula in the Natyashastra explicitly excludes that particular term.

5. (A) P-3, Q-1, R-4, S-2
Different commentators developed distinct philosophical interpretations of Bharata's Rasa Sutra. Bhatta Lollata proposed Utpattivada, focusing on the generation of emotion. Shankuka formulated Anumitivada, viewing Rasa as an inference like a painted horse. Bhattanayaka introduced Bhuktivada, emphasizing the enjoyment through universalization. Abhinavagupta established Abhivyaktivada, where Rasa is an expression or revelation of latent impressions already present within the sensitive audience.

6. (B) Sattvika Bhavas are conscious, voluntary physical expressions.
Sattvika Bhavas are involuntary physical manifestations that arise from a deeply moved mind, rather than voluntary effort. These include reactions like sweating, trembling, or tears that the actor cannot easily manipulate. In contrast, there are eight Sthayi Bhavas and thirty-three Vyabhichari Bhavas defined by Bharata Muni. Nirveda is correctly identified as a transient Vyabhichari Bhava in the classical system.

7. (D) Shringara
Shringara Rasa, the aesthetic of love and beauty, is frequently evoked through specific musical techniques in Ragas like Khamaj. The use of slow, rhythmic gaits and smooth glides known as meends helps create a romantic and emotive atmosphere. These elements align with the sub-categories of Sambhoga and Vipralambha, effectively capturing the essence of longing or union central to Thumri.

8. (A) Both A and R are true and R is the correct explanation of A.
Karuna Rasa signifies pathos and grief, necessitating a spacious melodic canvas to express deep sorrow. Fast tempos, or drut laya, typically disrupt the solemnity and tranquility required for this aesthetic experience. The rapid rhythmic subdivisions found in high-speed movements prevent the listener from fully absorbing the

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useless in critical discourse

284. What does the paradigm of aesthetics according to Western philosophers tend to prioritize?
(A) Critical discourse on standards of beauty
(B) A transcendent inner state disconnected from form
(C) A complete disregard for cognitive processes
(D) A methodology based purely on raw acoustic phenomena

285. The criteria established by Western aesthetics focus heavily on what aspects of evaluating fine arts?
(A) Spiritual ecstasy, ego dissolution, and psychological healing
(B) Meditative verses, narrative context, and semantic meaning
(C) Formal properties and intellectual faculties
(D) Musical notes, rhythmic discipline, and tempo manipulation

Direction : Please read the following source carefully.

The comprehensive taxonomy of the arts in ancient traditions is best exemplified by the general knowledge of the 64 kalas according to Vatsyayan. This classification system provides a structural overview of the diverse skills and disciplines deemed necessary for a culturally refined life. An academic review of the general knowledge of the 64 kalas according to Vatsyayan indicates that these arts encompass a wide spectrum of human activities, ranging from fine arts like music and painting to practical crafts, culinary skills, and personal grooming. In a case study examining this framework, researchers find that Vatsyayan did not isolate the arts into purely aesthetic domains but integrated them into everyday social and domestic existence. The categorization illustrates that proficiency in these kalas was considered essential for developing a holistic, sophisticated personality. The general knowledge of the 64 kalas according to Vatsyayan highlights a historical paradigm where artistic capability and practical utility were seamlessly blended. Scholars assert that this extensive list reflects a society that valued comprehensive artistic education, suggesting that mastery over multiple kalas was a definitive marker of intellectual and social refinement in that historical context.

Based on the above source, attempt the following five questions.

286. What does the general knowledge of the 64 kalas according to Vatsyayan provide?
(A) A strict regulation for musical performances only
(B) A chronological timeline of ancient philosophical texts
(C) A mathematical formula for analyzing painting proportions
(D) Skills necessary for a culturally refined life

287. Which of the following best describes the spectrum of activities encompassed by the 64 kalas?
(A) Strictly fine arts like music, poetry, and painting
(B) Only practical crafts related to agricultural work
(C) Arts, crafts, culinary, and personal grooming
(D) Exclusively combat skills and weapon manufacturing

288. According to the case study, how did Vatsyayan treat the arts within his framework?
(A) He isolated them into purely abstract aesthetic domains
(B) Integration into social and domestic existence
(C) He restricted them solely to religious rituals and ceremonies
(D) He dismissed their value in comparison to scientific studies

289. What did proficiency in the 64 kalas help develop, according to the categorization?
(A) A singular focus on musical rhythm
(B) A disregard for practical domestic utility
(C) An isolated, antisocial lifestyle
(D) A holistic, sophisticated personality

290. According to scholars, what did mastery over multiple kalas signify in that historical context?
(A) Marker of intellectual and social refinement
(B) It indicated a complete rejection of everyday social duties
(C) It served as evidence of poor practical utility
(D) It was considered a hindrance to comprehensive artistic education

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carefully.

The general history of Raga-Ragini Paintings and Raga Dhayana illustrates a unique synthesis of visual art, musical theory, and poetic imagery. The general history of Raga-Ragini paintings demonstrates how abstract musical melodies were systematically personified into distinct visual forms and narratives. A foundational element of this tradition is Raga Dhayana, which refers to the contemplative verses or poetic descriptions that outline the specific mood, deity, and iconographic features of a raga. In a case study analyzing this historical development, scholars observe that artists utilized the textual framework of Raga Dhayana to create the visual vocabulary of Raga-Ragini paintings. This process allowed the auditory experience of a musical mode to be translated into a tangible, visual representation. The general history of Raga-Ragini paintings reveals a complex socio-cultural evolution where regional courts commissioned these works to document and visualize their musical heritage. Through the integration of Raga Dhayana, the paintings transcend mere illustration, functioning as meditative tools that encapsulate the aesthetic and emotional essence of the music. Consequently, this historical synthesis represents a highly specialized interdisciplinary practice where visual, textual, and musical aesthetics are deeply unified.

Based on the above source, attempt the following five questions.

291. What does the general history of Raga-Ragini paintings synthesize?
(A) Visual art, culinary skills, and mathematical logic
(B) Practical crafts, personal grooming, and fine arts
(C) Visual art, musical theory, and poetic imagery
(D) Western philosophical frameworks and sociological studies

292. How are abstract musical melodies treated in the tradition of Raga-Ragini paintings?
(A) Personified into visual forms and narratives
(B) They are rigidly documented through standard Western musical notation
(C) They are intentionally separated from any visual or poetic association
(D) They are utilized exclusively for analyzing metrical structures

293. In the context of the passage, what does Raga Dhayana refer to?
(A) The physical canvas used for historical paintings
(B) The economic value placed on court-commissioned artworks
(C) The cyclical rhythmic foundation of a musical composition
(D) Verses outlining the mood and features of a raga

294. What allowed artists to create the visual vocabulary of Raga-Ragini paintings?
(A) The rejection of structural musical frameworks
(B) The textual framework provided by Raga Dhayana
(C) The direct observation of everyday domestic activities
(D) The exclusive use of non-representational abstract forms

295. Through the integration of Raga Dhayana, how do these paintings fundamentally function?
(A) As simple decorations devoid of emotional depth
(B) As historical maps of regional court architectures
(C) Meditative tools encapsulating aesthetic essence
(D) As purely secular objects restricted from spiritual use

Direction : Please read the following source carefully.

The interrelation of Fine Arts constitutes a fundamental principle in understanding the holistic nature of traditional aesthetic practices. This interrelation posits that various artistic disciplines do not exist in isolation but constantly interact, borrow, and structurally support one another. A case study focusing on the interrelation of Fine Arts reveals how music, dance, poetry, and painting frequently converge to create a unified aesthetic presentation. For example, the rhythmic structures found in music are directly mirrored in the kinetic movements of dance, while the thematic narratives of poetry inform the visual

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compositions of painting. Academic evaluation of this interrelation suggests that understanding one art form often requires foundational knowledge of another. This conceptual framework emphasizes that the boundaries between the Fine Arts are fluid and mutually enriching. Scholars argue that the true aesthetic potential of an artwork is maximized when the interrelation of Fine Arts is fully acknowledged and utilized by the practitioner. Thus, the study of this interrelation highlights a comprehensive artistic ecosystem where the synthesis of multiple disciplines generates a more profound and multi-dimensional aesthetic experience than any single art form could achieve independently.

Based on the above source, attempt the following five questions.

296. What does the interrelation of Fine Arts posit regarding various artistic disciplines?
(A) They exist in strict isolation from one another
(B) They naturally degrade when combined together
(C) They compete directly for the audience's attention
(D) Constant interaction and structural support

297. According to the case study, how do rhythmic structures in music relate to dance?
(A) Mirrored in kinetic movements of dance
(B) They clash with the physical movements of dancers
(C) They are intentionally ignored by kinetic choreographers
(D) They provide semantic meaning but no structural support

298. What role do the thematic narratives of poetry play in relation to painting?
(A) They dictate the cyclical rhythmic foundation
(B) They inform the visual compositions of painting
(C) They obscure the historical context of the artwork
(D) They restrict the painter to non-representational forms

299. When is the true aesthetic potential of an artwork maximized, according to scholars?
(A) When the artwork completely ignores all other artistic disciplines
(B) Utilizing the interrelation of Fine Arts
(C) When the practitioner strictly adheres to a single isolated medium
(D) When the boundaries between art forms remain rigid and unbroken

300. What is generated by the synthesis of multiple disciplines in this comprehensive artistic ecosystem?
(A) A more profound and multi-dimensional aesthetic experience
(B) A confusing and structurally unsound aesthetic presentation
(C) A singular, one-dimensional historical document
(D) An aesthetic state devoid of emotional or psychological impact

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while the pleasure derived from art is temporary, its quality is similar to the transcendental joy of knowing the absolute truth. This concept elevates aesthetics to a spiritual level, where the relishing of art becomes a form of meditation.

36. (A) I, II, III and V
Raga-Ragini paintings reached their peak in the medieval period, with famous contributions from the Pahari and Rajput schools. These artworks depict specific times of day and seasons, using color palettes to convey the Raga's mood. However, they do not focus exclusively on male Ragas, as they often portray female Raginis and their sons, reflecting the personified families of melodies.

37. (C) Nritya - Painting
In the traditional classification of the sixty-four arts, Nritya refers specifically to dance, not painting. The art of painting is referred to as Alekhya. Gita represents vocal music, and Vadya refers to the playing of instrumental music. Architecture and engineering are categorized under Vastu-vidya. These terms define the specific competencies required for a cultured individual in ancient Indian society.

38. (B) The meditative and solemn qualities of Shanta or Veera-Gambhir
Raga Malkauns is traditionally known for its profound and meditative character, which makes it suitable for evoking Shanta Rasa or the serious aspects of Veera-Gambhir. A critic observing these qualities would recognize the performer's ability to maintain a solemn and deep atmosphere. This suggests a mastery over the melodic nuances and slow rhythmic development required to maintain such an aesthetic state.

39. (A) I, IV, III, II
The chronological development of aesthetic texts begins with the Natyashastra in antiquity, followed by Vatsyayana's Kamasutra. In the medieval period, Abhinavagupta wrote the Abhinavabharati, his famous commentary on Bharata's work. Much later, in the eighteenth century, Immanuel Kant published the Critique of Judgment in the West. This timeline shows the long historical evolution of aesthetic thought across different global cultures.

40. (A) Feelings of devotion and peace through Bhakti or Shanta Rasa
Setting sacred lyrics like "Hari Om" to a slow rhythmic cycle with specific notes like Komal Rishabh and Dhaivat naturally fosters a meditative mood. This combination is designed to evoke Bhakti or Shanta Rasa, emphasizing spiritual peace and devotion. The slow tempo allows for the sustained contemplation of the sound, which is a hallmark of classical compositions meant for worship.

41. (C) The physical manifestations or consequences of a character's emotion
Anubhava refers to the visible physical reactions or consequences that follow an internal emotion in a performer. These can include gestures, facial expressions, and movements that communicate the character's state to the audience. By observing these anubhavas, the spectator can identify the underlying emotion and begin the process of aesthetic relish, making them essential for successful dramatic and musical communication.

42. (A) Matanga Muni
While Matanga Muni was a significant musicologist who authored the Brihaddeshi, he is not known for a major commentary on Bharata's Rasa Sutra. In contrast, Bhatta Lollata, Shankuka, and Bhattanayaka are famous as the early commentators who provided diverse philosophical interpretations of the sutra. Their works laid the foundation for the later refined theories established by scholars like Abhinavagupta.

43. (D) Kamasutra
The Kamasutra of Vatsyayana is the primary ancient text that explicitly lists the sixty-four Kalas, or arts, as necessary knowledge for a refined citizen known as a Nagaraka. These arts encompass a wide range of social, domestic, and performative skills intended to improve one's quality of life. The text reflects a sophisticated urban culture where aesthetic mastery was considered a mark of civilization.

44. (B) It asserts that Rasa is generated in the original historical character
Utpattivada, the theory proposed by Bhatta Lollata, argues that Rasa is literally produced or generated in the original historical character. The

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emotional weight of longing and suffering, making slower tempos much more suitable.

9. (C) Hasya - Pramatha
The Natyashastra assigns specific presiding deities to each of the primary Rasas to signify their spiritual origins. Hasya Rasa is governed by the deity Pramatha, reflecting its lighthearted nature. In contrast, Vishnu is the deity for Shringara, Shiva for Raudra, and Yama for Karuna. Understanding these traditional pairings is essential for a comprehensive study of the mythological foundations of aesthetics.

10. (A) The audience perceives emotions transcending personal boundaries and individual ego
Sadharanikarana is the process of universalization where the spectator moves beyond personal identity. During a performance, the emotions portrayed are no longer viewed as belonging to a specific character or the artist, but as universal human experiences. This allows the Sahridaya to relish the aesthetic flavor without the interference of individual ego, transforming mundane feelings into the transcendental state of Rasa.

11. (B) I, II, III and IV
Vatsyayana's Kamasutra details sixty-four arts that a cultured individual should master to achieve refinement. Singing, playing instruments, dancing, and painting are all explicitly listed as essential competencies. While architecture is also mentioned as Vastu-vidya, the statement regarding its exclusion is incorrect. These arts represent a holistic approach to education, combining performative skills with visual and practical knowledge.

12. (B) Arthur Schopenhauer - Art as a tool for political revolution
Arthur Schopenhauer viewed art as a means of temporary escape from the suffering caused by the endless striving of the Will. He specifically elevated music as the most profound art because it directly represents the Will itself. He did not consider art a tool for political revolution; rather, it was a contemplative pathway to achieve a state of disinterestedness.

13. (C) Profound understanding of Raga Dhyana mantras and visual iconography
Identifying the associated Raga in classical paintings requires knowledge of Raga Dhyana mantras, which are contemplative verses personifying musical scales. These descriptions often include specific visual cues, such as a female figure with a veena or deer in a forest, which represent the Raga's mood and personality. This visual iconography bridges the gap between auditory experience and visual art.

14. (A) II, IV, III, I
The development of Rasa theory followed a clear chronological progression. Bharata Muni authored the Natyashastra in antiquity. Centuries later, Bhatta Lollata provided the first major commentary in the ninth century. Bhattanayaka followed in the tenth century with the concept of universalization. Finally, Abhinavagupta reached the pinnacle of the theory in the eleventh century with his authoritative work, the Abhinavabharati.

15. (A) The deep interrelation of diverse Fine Arts through a unified aesthetic theme
A performance that integrates dance mudras, musical meaning, and visual painting demonstrates the profound interrelation of the fine arts. In the Indian tradition, music, dance, and painting are not isolated disciplines but share a common goal of evoking Rasa. This synthesis creates a multi-sensory experience where different mediums reinforce a single aesthetic theme, illustrating the holistic nature of creativity.

16. (B) A transient emotional state that strengthens the primary emotion
Vyabhichari Bhavas are transient or fleeting emotional states that emerge and dissolve within the dominant Sthayi Bhava. They are often compared to waves on an ocean, serving to nourish and intensify the primary emotion of the performance. There are thirty-three such states recognized in the Natyashastra, including feelings like doubt, fatigue, and joy, which provide depth to characters.

17. (B) Utsaha (Energy)
Sattvika Bhavas are involuntary physical reactions, such as sweating, trembling, or horripilation, that occur due to deep internal

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277. According to the academic analysis, what does aesthetics according to Indian philosophers consistently emphasize?
(A) The enhancement of the observer's individual ego
(B) The accumulation of historical artistic facts
(C) The strict imitation of natural physical environments
(D) Ego dissolution for universalized bliss

278. What does the Indian philosophical framework posit as the ultimate goal of interacting with art?
(A) To analyze the chemical composition of the artwork
(B) To transcend ordinary cognitive limitations
(C) To strictly catalog formal physical attributes
(D) To establish a competitive hierarchy among artists

279. On what does the evaluation of art primarily rely within this Indian philosophical system?
(A) Its objective market value
(B) Its formal physical attributes and proportions
(C) Efficacy in producing a transcendent inner state
(D) Its historical timeline and regional origin

280. How do Indian philosophers frame artistic engagement in the context of aesthetics?
(A) As a casual pastime with no psychological depth
(B) As a strictly analytical method of observing structural flaws
(C) As an endeavor to enforce rigid cognitive limitations
(D) Discipline aimed at achieving a non-dualistic state

Direction : Please read the following source carefully.

In contrast to non-Western traditions, aesthetics according to Western philosophers generally operates through distinct analytical and formalistic methodologies. The scholarly examination of aesthetics according to Western philosophers often centers on the objective properties of the artwork, such as symmetry, proportion, and form, alongside the subjective judgment of taste. A case study exploring this philosophical tradition reveals that Western philosophers frequently dissect the nature of beauty and art by categorizing aesthetic judgments and analyzing the cognitive processes involved in perceiving art. This tradition heavily debates whether aesthetic value is an intrinsic property of the object or a product of the observer's rational interpretation. According to Western philosophers, the study of aesthetics also frequently intersects with questions of representation, imitation, and the sociological function of art. Academics analyzing this paradigm conclude that aesthetics according to Western philosophers tends to prioritize a rational, critical discourse concerning the definition and standards of beauty. This approach provides a rigorous, logic-based framework for evaluating fine arts, establishing criteria that focus heavily on formal properties, critical evaluation, and the intellectual faculties required to discern and appreciate aesthetic value in artistic creations.

Based on the above source, attempt the following five questions.

281. Through what methodologies does aesthetics according to Western philosophers generally operate?
(A) Analytical and formalistic methodologies
(B) Purely spiritual and non-dualistic methodologies
(C) Strictly emotive and unstructured methodologies
(D) Exclusively rhythmic and melodic methodologies

282. On what does the scholarly examination of aesthetics according to Western philosophers often center?
(A) The dissolution of the ego to achieve bliss
(B) Objective properties and judgment of taste
(C) The spiritual realization of the cultivated audience
(D) The cyclical rhythmic foundation of traditional music

283. What is a major subject of debate within the Western philosophical tradition of aesthetics?
(A) Whether art should be completely banned from sociological functions
(B) Intrinsic property vs. rational interpretation
(C) Whether artists should entirely ignore symmetry and form
(D) Whether aesthetic judgments are strictly

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impressions within the spectator. According to this view, the artistic performance does not create a new emotion but awakens the Sthayi Bhavas already present in the listener's mind. This theory emphasizes the subjective realization of aesthetic bliss through the power of suggestion.

27. (D) I, II, III and IV
Traditional texts like the Natyashastra and Sangita Ratnakara associate specific musical notes with particular Rasas. Shadja and Rishabha are linked to heroic moods, while Gandhara and Nishada evoke sorrow. Madhyama and Panchama are associated with love and laughter, and Dhaivata is linked to disgust. These associations form a comprehensive framework for composers to choose notes that align with their intended mood.

28. (B) The underlying cause or the primary determinant of emotion
Vibhava is a fundamental element in Rasa theory, defined as the cause or determinant that triggers an emotional state. It is divided into Alambana, the primary subject or object, and Uddipana, the environmental stimulants like moonlight or a garden. Together, these factors create the necessary conditions for a Sthayi Bhava to be awakened and eventually transformed into the experience of Rasa.

29. (C) Statement I is true but Statement II is false
Hegel viewed art as the sensuous manifestation of the absolute Idea or Spirit. In his hierarchy of arts, he placed architecture at the lowest level because it is heavily bound by physical matter. In contrast, he considered music and poetry to be higher forms of art because they are more spiritual and transcend the limitations of three-dimensional physical space.

30. (A) P-2, Q-4, R-1, S-3
Western aesthetic concepts are associated with specific philosophers who shaped the field. Immanuel Kant introduced the idea of disinterestedness in aesthetic judgment. Benedetto Croce defined art as intuition and expression. Arthur Schopenhauer explored art through the lens of Will and representation. Aristotle's Poetics introduced the concept of Catharsis, explaining the emotional purging that occurs when watching a dramatic tragedy.

31. (A) It relies heavily on inference (Anumana) to experience Rasa.
Bhuktivada, proposed by Bhattanayaka, rejects the idea of inference or Anumana, which was championed by Shankuka. Instead, it emphasizes the enjoyment or relish of Rasa through the process of universalization. Bhattanayaka introduced the concept of Sadharanikarana, arguing that the audience experiences the emotion as a generalized state of bliss, similar to tasting a delicious meal without personal attachment.

32. (B) Unpredictable meter, jarring swara combinations, and rapid tremolo
To evoke Bhayanaka Rasa, which represents terror, a composer must use musical elements that create tension and instability. Jarring note combinations, unpredictable rhythmic meters, and techniques like rapid tremolo or sudden volume shifts effectively simulate the feeling of fear. These unsettling sounds disrupt the listener's sense of harmony, theoretically aligning with the chaotic and frightening nature of the intended emotion.

33. (C) A is true but R is false.
Vatsyayana's list of sixty-four arts includes a wide range of activities, from high classical arts like singing and dancing to practical crafts like cooking and gardening. This indicates that ancient Indian society valued aesthetic refinement in all aspects of life. The suggestion that Vatsyayana wanted to restrict aesthetics only to the spiritual domain is false, as he promoted its integration into daily life.

34. (A) Shringara - Rati
Each Rasa is derived from a specific foundational emotion known as a Sthayi Bhava. Shringara Rasa, the aesthetic of love, is based on the Sthayi Bhava of Rati, which means erotic love or pleasure. In contrast, Karuna is based on Shoka, Raudra on Krodha, and Veera on Utsaha. Identifying these pairs is crucial for understanding how emotions are transformed into art.

35. (C) The supreme bliss experienced when realizing the ultimate divine reality
The term Brahmananda Sahodara describes the experience of Rasa as a sibling to the supreme bliss of spiritual realization. It suggests that

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emotion. Utsaha, however, is classified as a Sthayi Bhava, representing the permanent emotional state of energy or enthusiasm associated with Veera Rasa. While Sattvika Bhavas are spontaneous bodily responses, Sthayi Bhavas are the stable foundations upon which the entire aesthetic experience is built.

18. (A) Chhanda
Chhanda refers to the metrical or rhythmic structure of poetic lyrics used in musical compositions. It governs the arrangement of long and short syllables, creating a flow that significantly impacts the aesthetic experience. By providing a structured rhythmic foundation, Chhanda helps the performer maintain the correct pace and emotional tone, ensuring that the lyrics and melody work together harmoniously.

19. (C) The judgment of beauty is inherently subjective yet claims universal assent
Immanuel Kant argued in his aesthetic theory that the judgment of beauty is a subjective feeling of pleasure. However, he maintained that when someone finds an object beautiful, they believe everyone else should agree. This concept of universal subjectivity suggests that aesthetic judgments are not based on personal utility but on a shared human capacity for perceiving harmony and form.

20. (D) The fundamental nature of beauty, artistic expression, and aesthetic taste
Aesthetics is the branch of philosophy that examines the nature of beauty and the principles of art. It focuses on how humans perceive, interpret, and evaluate artistic creations and the sensory experiences they provide. Rather than dealing with ethical laws or scientific sound waves, aesthetics explores the subjective and objective qualities that define what is pleasing to the human spirit.

21. (C) Symmetrical and slow-tempo talas effectively enhance gravity and Shanta Rasa
The choice of Tala and its tempo significantly influences the manifestation of Rasa in classical music. Symmetrical rhythmic cycles performed at a slow pace are ideal for evoking the tranquility of Shanta Rasa or the gravity of meditative moods. While fast tempos generate excitement, slow tempos provide the necessary time for deep melodic exploration, allowing the performer to establish serenity.

22. (C) Statement I is true but Statement II is false
Raga Dhyana refers to the contemplative verses that provide an anthropomorphic description of a Raga, helping artists visualize its emotional character. While these verses were essential for conceptualizing the mood and imagery used in Ragamala paintings, they were never used for the technical task of tuning instruments. Their primary purpose was to guide the spiritual and aesthetic meditation of musicians.

23. (D) Sculpture - Three-dimensional plastic art
Sculpture is a spatial art form that occupies three dimensions, allowing it to be viewed from multiple angles. This differentiates it from temporal arts like music, which exist in time, or two-dimensional arts like painting. The physical presence of a sculpture captures form and volume, making it a plastic art that represents the material world through tactile and visual means.

24. (A) Traditional texts associate these specific notes with the aesthetic of love
Traditional Indian musicological texts establish a clear relationship between specific musical notes and Rasas. Madhyam and Gandhara are historically associated with the expression of Shringara Rasa, which represents love and beauty. By emphasizing these swaras, performers can tap into established aesthetic conventions that resonate with the audience, enhancing the romantic and emotive qualities of their musical performance.

25. (C) Both arts aim to evoke a specific aesthetic mood through different mediums
Indian Classical Music and Raga-Ragini paintings share a deep aesthetic connection through the concept of Rasa. While music uses sound and melody, painting uses color and iconography to evoke the same emotional mood or Dhyana of a Raga. Both art forms serve as different mediums for the same spiritual and aesthetic goals, reflecting a unified cultural vision of beauty.

26. (A) Abhinavagupta
Abhinavagupta propounded the theory of Abhivyaktivada, which interprets Rasa as the manifestation or revelation of latent emotional

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actor then imitates this character so effectively that the audience perceives the emotion as being present on stage. This interpretation focuses on the generation of emotion within the dramatic context, rather than on the psychological experience of the spectator.

45. (C) Contemplating the visual and spiritual imagery associated with a Raga
Raga Dhyana involves the meditative contemplation of the personified form and spiritual imagery associated with a specific Raga. These descriptions often describe a Raga as a deity or a character in a specific setting, which helps the musician internalize the intended mood. This practice bridges the gap between sound and visual imagination, enriching the performer's emotional connection to the music.

46. (D) Utsaha (Energy or Enthusiasm)
Fast tempo, or drut laya, is naturally associated with high energy and movement, making it the most suitable speed for stimulating Utsaha. This emotional state is the foundational Sthayi Bhava for Veera Rasa, representing heroism and enthusiasm. In contrast, slower tempos are better for expressing sorrow or peace, as they provide the tranquility necessary for those more meditative aesthetic experiences.

47. (C) Statement I is true but Statement II is false
Arthur Schopenhauer believed that music is the most profound art because it does not imitate the physical world but directly represents the Will itself. He argued that music is independent of the visual world and can be understood without any external imagery. His philosophy elevated music to a unique position among the arts, as it bypasses the world of representations.

48. (B) Vyabhichari Bhava - Fleeting, transient emotions
Vyabhichari Bhavas are transient or fleeting emotions that appear and disappear during a performance, serving to support the dominant emotional state. Sthayi Bhavas are the eight permanent emotions, not thirty-three. Sattvika Bhavas are involuntary physical reactions, and Anubhava refers to the visible consequences of emotion, not the cause. Understanding these distinctions is fundamental to the structure of classical Indian aesthetics.

49. (B) Abhinavagupta
While early texts like the Natyashastra focused on eight Rasas, Abhinavagupta was the primary scholar who established Shanta Rasa as the essential ninth Rasa. He argued that tranquility is the foundational state from which all other emotions arise and into which they return. His commentary, the Abhinavabharati, solidified the inclusion of Shanta as a legitimate and profound goal of artistic performance.

50. (A) Both share foundations in mathematical proportions and harmony
Architecture is often described as 'frozen music' because both arts rely on strict mathematical proportions, symmetry, and harmony to create a sense of order. Just as music uses intervals and rhythm in time, architecture uses spatial ratios and structural repetitions in space. This conceptual link highlights the shared aesthetic principles that govern both auditory and visual experiences of formal beauty.

51. (C) Vibhava
Alambana and Uddipana are the two sub-categories of Vibhava, which represents the determinant or cause of emotion. Alambana refers to the primary subject or person that triggers the emotion, while Uddipana refers to the environmental stimulants, such as the season or the setting, that enhance it. Together, they provide the necessary context for the audience to experience the intended Rasa.

52. (A) I, II and III only
Fine arts are deeply interrelated, as seen in how dance requires musical support and sculpture can immortalize a specific dance posture. Ragamala paintings further illustrate this by providing a visual depiction of melodic themes. The statement that fine arts are completely independent is incorrect, as they share fundamental aesthetic principles like rhythm, proportion, and the ultimate goal of evoking Rasa.

53. (C) Universalization or generalization
Sadharanikarana is a central concept in Indian aesthetics that literally translates to universalization or generalization. It refers to the process where the specific details of a performance, such as the identity of the actor or character, are transcended. This allows the

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suitable for the delicate emotions of Shringara and Karuna.

108. (A) Both A and R are true and R is the correct explanation of A.
While Raga grammar provides an objective framework for emotional expression, the actual experience of Rasa is subjective and depends on the listener's receptivity, known as Sahridayatva. The rules of music dictate the intended mood, but the final aesthetic realization occurs within the individual. This balance between objective structure and subjective experience is a defining characteristic of the Indian classical musical tradition.

109. (C) Anumitivada - Inference
Anumitivada, the theory proposed by the commentator Shankuka, views the experience of Rasa as a process of inference. He argued that the spectator observes the actor's skillful imitation and infers the existence of the original emotion, similar to recognizing an object through logical deduction. This cognitive approach differs from theories that emphasize the literal production or direct manifestation of aesthetic flavor.

110. (D) Extreme Joy or Fear
Stambha, or a stunned state of paralysis, is a Sattvika Bhava that occurs as an involuntary physical reaction to overwhelming emotional intensity. It is typically triggered by extreme joy, sudden fear, or profound wonder, where the body momentarily freezes. As an authentic manifestation of internal experience, it communicates the depth of the character's emotion to the audience, facilitating the realization of Rasa.

111. (B) I, II, IV and V
The field of Western Philosophical Aesthetics is primarily defined by the works of thinkers like Immanuel Kant, Arthur Schopenhauer, G.W.F. Hegel, and Benedetto Croce. Abhinavagupta, however, is a central figure in Indian aesthetics and Kashmiri Shaivism. While all these scholars explored the nature of art and beauty, their theories originated from distinct cultural and philosophical traditions that shaped global aesthetic thought.

112. (B) Veera - Krishna (Black)
The Natyashastra provides a specific color symbolic system for each Rasa. Veera Rasa, representing heroism, is associated with a bright or yellowish-orange hue, not black. Krishna, or black, is the color assigned to Bhayanaka Rasa, representing terror. Hasya is associated with white, and Karuna with a dove-colored grey. These colors are essential for visual characterization in classical theater and miniature painting traditions.

113. (B) The performance lacked Bhava, preventing Rasa realization
In Indian aesthetics, technical virtuosity like complex footwork is insufficient for achieving Rasa if it lacks emotional engagement, or Bhava. Since Rasa is the aesthetic relish of an emotional state, a performance without facial expressions or emotional depth cannot facilitate the audience's experience of aesthetic bliss. The integration of technical skill and emotional portrayal is necessary for a successful classical performance.

114. (A) Mimesis
Aristotle used the term Mimesis to describe the natural human inclination to imitate and represent reality through art. He argued that imitation is fundamental to human learning and provides a unique form of pleasure. This concept formed the basis for his analysis of drama and poetry, where art serves as a representation of human actions and universal truths through creative portrayal.

115. (C) Time theory, Swara application, and the resulting Rasa
The performance of Raga Darbari Kanada illustrates the sophisticated interrelation of musical elements. By combining the traditional time theory (midnight), specific note applications (Andolan on Gandhar and Dhaivat), and a deep vocal style, the artist successfully evokes a profound and solemn mood. This synthesis demonstrates how classical music uses technical frameworks to achieve a specific aesthetic goal and emotional resonance.

116. (D) Sahridaya
A Sahridaya is a person with a 'sympathetic heart' who possesses the aesthetic sensitivity and cultivation required to experience Rasa. In

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63. (A) Using crisp rhythmic bols with forceful vocal projection
To convey Veera Rasa, which represents heroism and bravery, an artist must use musical techniques that embody energy and strength. Forceful vocal projection and the use of crisp, accented rhythmic patterns in a Tarana are essential for this mood. These elements provide the necessary vigor, whereas slow tempos or low volumes would be more suitable for sorrowful or peaceful emotions.

64. (B) 64
Vatsyayana's Kamasutra identifies sixty-four distinct arts, or Kalas, as the necessary curriculum for a refined and cultured individual. These arts range from performance skills like music and dance to practical crafts like cooking and gardening. This broad classification reflects an ancient cultural ideal where aesthetic mastery in various fields was considered essential for living a sophisticated and balanced life.

65. (B) To symbolize the innate energy and aesthetic power of the Raga
In Ragamala paintings, visual symbols like flames are used to represent the intensity and power of Ragas like Deepak. These images are not literal warnings but serve to illustrate the Raga's capacity to evoke heat and energy through its specific sound structure. Such iconography helps the viewer connect the visual experience with the legendary and aesthetic properties of the music.

66. (A) Uddipana Vibhava
Uddipana Vibhava refers to the environmental stimulants that enhance or 'brighten' the emotional state in a performance. Examples include settings like a moonlight night, a blooming garden, or a cool breeze, which provide the perfect backdrop for the primary emotion to develop. These factors work alongside the Alambana, or primary subject, to create a complete context for the experience of Rasa.

67. (C) Syadvada
Utpattivada, Anumitivada, and Abhivyaktivada are all legitimate philosophical theories that explain how Rasa is realized according to different commentators on the Natyashastra. Syadvada, however, is a principle of Jain logic regarding the relativity of truth and has no connection to the theories of aesthetic experience. Understanding these distinct philosophical frameworks is essential for studying the historical development of Indian aesthetics.

68. (D) The study of beauty, art, and aesthetic experience
Aesthetics is the branch of philosophy dedicated to exploring the fundamental nature of beauty, art, and the sensory experiences they provide. It examines how artistic expression communicates meaning and how individuals perceive and judge aesthetic qualities. This field differs from ethics, which deals with morality, or epistemology, which studies knowledge, by focusing on the subjective and objective aspects of taste.

69. (C) Meaningful lyrics provide specific context for emotional expression
In vocal music, lyrics or Sahitya play a crucial role by providing the specific narrative and emotional context for the performance. While the melody and rhythm set the mood, the lyrics offer concrete meaning that helps the listener identify the intended Rasa. Well-crafted poetry complements the musical structure, ensuring that the emotional expression is both clear and aesthetically profound.

70. (B) Shankuka
Shankuka used the 'Chitra-Turaga Nyaya', or the maxim of the painted horse, to explain his theory of Anumitivada. He argued that just as someone recognizes a painting of a horse without mistaking it for a real animal, an audience perceives an actor's performance and infers the emotion. This analogy highlights the cognitive process of inference that occurs during an aesthetic experience.

71. (D) Karuna
Meend, or the smooth sliding between notes, is a vital musical ornament used to enhance the emotional depth of a performance. It is particularly effective in evoking Karuna Rasa, as the slow, connected sounds can simulate the feeling of a sigh or a mournful cry. This technique allows the musician to create a sense of continuity and longing, which is essential for pathos.

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72. (C) Statement I is true but Statement II is false
The sixty-four Kalas listed by Vatsyayana encompass a vast array of skills, including creative activities like making flower beds. Contrary to the idea that they exclude domestic arts, the list specifically includes culinary skills and cooking as essential knowledge for a refined citizen. This shows that ancient Indian aesthetics integrated artistic refinement into both public performances and private, everyday life.

73. (C) Aristotle - Poetics
Aristotle's Poetics is one of the most influential works in Western aesthetics, introducing fundamental concepts like mimesis and catharsis. While Immanuel Kant wrote the Critique of Judgment and Plato authored The Republic, Aristotle's specific focus on the structure and emotional impact of tragedy makes his work a cornerstone of literary and dramatic theory. Hegel is known for his philosophy of art.

74. (A) It allows for a deep exploration of Shanta and Karuna Rasas
Vilambit Laya, or an extremely slow tempo, provides the spaciousness needed for detailed melodic exploration and emotional depth. This slow pace is particularly suited for evoking Shanta Rasa, representing peace, and Karuna Rasa, representing sorrow. It allows the performer to sustain notes and use subtle ornamentations that would be impossible in faster speeds, fostering a meditative and solemn atmosphere.

75. (D) Sthayi is the dominant emotion; Vyabhichari is transient
The fundamental difference between Sthayi and Vyabhichari Bhavas lies in their duration and stability. Sthayi Bhavas are the eight or nine permanent emotional states that dominate a performance and eventually transform into Rasa. Vyabhichari Bhavas are the thirty-three transient or fleeting emotions that emerge briefly to support and nourish the main emotion, like waves rising and falling on the surface of an ocean.

76. (B) Abhinavagupta
Abhinavagupta is the author of the Abhinavabharati, which is widely considered the most authoritative and comprehensive commentary on Bharata Muni's Natyashastra. His work synthesized previous interpretations and established the theory of Abhivyaktivada. By integrating aesthetics with Kashmiri Shaivism, he provided a profound philosophical foundation for the experience of Rasa, ensuring the longevity and influence of the classical Indian tradition.

77. (A) I, II and IV only
Bhuktivada, formulated by Bhattanayaka, compares the aesthetic experience to tasting food, where the audience relishes the emotion as a form of enjoyment. It introduces the concept of Bhogikriti and emphasizes the importance of universalization, or Sadharanikarana. The claim that it rejects universalization is incorrect, as Bhattanayaka was the very scholar who introduced this essential principle to explain the transcendental nature of Rasa.

78. (D) Sattvika Bhava
Tears, or Ashru, are classified as one of the eight Sattvika Bhavas, which are involuntary physical manifestations of deep internal emotion. These reactions occur spontaneously when the mind is fully absorbed in a particular state, such as extreme joy or sorrow. Unlike voluntary gestures, Sattvika Bhavas are considered authentic indicators of the performer's emotional engagement and are crucial for the realization of Rasa.

79. (C) Statement I is true but Statement II is false
Plato famously argued that art is an imitation of physical objects, which are themselves imitations of ideal forms, making art twice removed from reality. Because of this, he viewed art as potentially deceptive and inferior to philosophical truth. He did not believe art was the highest form of truth; instead, he feared its power to stir irrational emotions in citizens.

80. (A) P-3, Q-2, R-1, S-4
Different rhythmic elements in Tala contribute specific aesthetic qualities to a performance. Fast tempo, or Drut Laya, generates energy and excitement, while slow tempo, or Vilambit Laya, fosters serenity or pathos. Complex syncopation creates tension and release through rhythmic play. The Sam, or the first beat, serves as the point of resolution and aesthetic climax, providing a sense of completion.

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81. (B) They dictate the exact frequencies (shruti) of notes to be played.
Raga Dhyanas are poetic verses that personify a Raga, describing its mood, seasonal association, and visual appearance to aid in contemplation. While they were instrumental for Ragamala painters to visualize the music, they do not provide technical data like exact shruti frequencies. Instead, they focus on the spiritual and emotional essence of the melody, helping artists and listeners connect with the music.

82. (A) Raudra
To evoke Raudra Rasa, which represents anger and fury, an instrumentalist should use aggressive techniques such as heavy strokes and loud, jarring sounds. These forceful musical elements simulate the intensity of rage and conflict. In contrast, soft glides or slow tempos would be more appropriate for peaceful or sorrowful moods, illustrating how physical execution on an instrument directly influences the aesthetic outcome.

83. (A) Both A and R are true and R is the correct explanation of A.
The Western concept of disinterestedness, championed by Kant, suggests that aesthetic enjoyment requires detachment from personal desires. This parallels the Indian concept of Sadharanikarana, where the audience moves beyond individual ego to experience universalized emotion. Both theories emphasize that true aesthetic relish occurs when the spectator transcends their personal circumstances to connect with the essence of the artwork in a pure state.

84. (D) Sculpture - Tactile/Visual
Each fine art form is primarily experienced through a specific sensory medium. Music is auditory, painting is visual, and architecture is a spatial art. Sculpture is unique because it is both visual and tactile, existing as a three-dimensional object that can be perceived through sight and touch. This physical presence allows it to capture form and volume in a way that other arts cannot.

85. (C) The Medieval Period (16th-19th C)
The tradition of Raga-Ragini or Ragamala paintings reached its peak during the medieval period, specifically between the sixteenth and nineteenth centuries. During this time, various schools of art like the Rajput, Pahari, and Deccan schools produced exquisite miniatures depicting musical themes. This era saw a unique synthesis of poetry, music, and visual art, reflecting the sophisticated cultural life of the Indian royal courts.

86. (A) I, II and III
Catharsis, Mimesis, and the Sublime are foundational concepts in classical Western aesthetics, originating from Greek and later European thought. Catharsis refers to emotional purging, and Mimesis refers to imitation. While Rasa and Sadharanikarana are central to Indian aesthetic theory, the other three terms represent the traditional framework used by Western philosophers like Aristotle and Kant to analyze the nature and impact of art.

87. (D) Bibhatsa - Vismaya
In the system of Rasas, each aesthetic state is linked to a specific foundational emotion. Bibhatsa Rasa is derived from Jugupsa, which represents disgust. Vismaya, on the other hand, is the Sthayi Bhava for Adbhuta Rasa, representing wonder. The other pairs, such as Veera with Utsaha and Bhayanaka with Bhaya, correctly identify the stable emotions that serve as the root of those particular Rasas.

88. (A) Veera Rasa
A Dhrupad composition that describes a battle scene, performed with forceful ornaments and a brisk rhythmic cycle, is clearly intended to evoke Veera Rasa. This Rasa represents heroism, bravery, and energy. The combination of martial lyrics and vigorous musical execution provides a comprehensive aesthetic experience that aligns with the traditional requirements for portraying heroic themes in the classical Indian tradition.

89. (B) I, II, III, IV
Abhinavagupta's theory of aesthetic experience follows a logical progression. It begins with the perception of the artwork's elements, followed by the process of universalization where specific boundaries dissolve. This awakens the latent emotional impressions within the spectator, eventually leading to the transcendental experience of Rasa, described as pure bliss. This sequential model explains how a physical

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125. (C) Transient emotions moving within an ocean of Sthayi Bhava
Vyabhichari Bhavas are transient or fleeting emotions that emerge and dissolve during a performance. They are often described as waves that rise upon the surface of an ocean, where the ocean represents the dominant and stable Sthayi Bhava. These thirty-three states, such as joy or fatigue, serve to enrich and strengthen the primary emotion, providing depth and realism to the aesthetic experience.

126. (D) Bhattanayaka
Bhattanayaka was the first major philosopher to formally introduce the concept of Sadharanikarana, or universalization, in Indian aesthetics. He argued that for Rasa to be relished, the spectator must move beyond personal boundaries and view the portrayed emotions as universal. This groundbreaking idea shifted the focus of aesthetic theory toward the psychological process of the audience, explaining how art achieves its transcendental effect.

127. (A) I, II and III only
Traditional Indian music theory associates specific notes and their applications with different Rasas. Nishada and Gandhara are often used with an oscillating movement to evoke sorrow. Madhyama is emphasized in romantic moods, while Shadja and Panchama provide the foundational stability that supports all aesthetic states. The claim that Komal swaras are used exclusively for heroic moods is incorrect, as they are versatile.

128. (B) The aesthetic emotion is developed incongruously
Rasa-abhasa occurs when the intended aesthetic experience is disrupted or diminished due to an inappropriate or incongruous mixing of emotions. If a performer introduces elements that conflict with the primary Rasa, the audience's sense of relish is broken, leading to a mere 'semblance' of Rasa rather than a pure realization. Maintaining aesthetic consistency is essential for achieving a successful and profound classical performance.

129. (C) Statement I is true but Statement II is false
Immanuel Kant argued that aesthetic judgment is subjective because it is based on a feeling of pleasure, yet it claims universal validity. He believed that beauty is perceived through a 'disinterested' lens, meaning it is independent of any practical or utilitarian purpose. Therefore, his theory emphasizes that a beautiful object is appreciated for its formal qualities alone, rather than its use.

130. (A) P-4, Q-3, R-2, S-1
The components of Rasa theory work together to create an aesthetic experience. Alambana is the primary subject or determinant of emotion, while Uddipana refers to the enhancing environmental factors. Anubhava represents the consequent physical reactions that indicate the internal state. Vyabhichari Bhavas are the transient emotions that support the main mood. Together, these elements facilitate the transformation of stable emotions into the final Rasa.

131. (C) It states that these arts are only for the ascetic (Sanyasi).
Vatsyayana's Kamasutra lists sixty-four arts as essential knowledge for a refined citizen, known as a Nagaraka, rather than for an ascetic. The text emphasizes that mastery of these arts, including music and dance, is necessary for a balanced and cultured life within society. This reflects an ancient worldview where aesthetic refinement was integrated into the daily experiences and social interactions of worldly individuals.

132. (D) Intellectual wonder (Adbhuta)
When a musician uses extremely complex rhythmic cycles and intricate mathematical calculations, the primary aesthetic effect often shifts toward Adbhuta Rasa, which represents wonder and amazement. The audience experiences a sense of intellectual awe at the performer's technical mastery and rhythmic precision. While other Rasas focus on emotional depth, these complex structures emphasize the marvelous and the surprising elements of classical virtuosity.

133. (A) Both A and R are true and R is the correct explanation of A.
Ragamala paintings often feature seasonal backgrounds like monsoon clouds because Indian Ragas are traditionally associated with specific times and seasons. These visual cues enhance the intended aesthetic mood, or Rasa, by providing the environmental context, or Uddipana Vibhava,

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refined arts that defined a cultured individual's education in ancient Indian society.

99. (C) Profound Pity and Fear
According to Aristotle, the primary cause of Catharsis in tragedy is the experience of profound pity and fear. By witnessing the downfall of a tragic hero, the audience undergoes an emotional purging that leaves them feeling balanced and purified. This psychological effect is the ultimate goal of tragedy, allowing the spectator to process intense emotions in a safe and structured artistic environment.

100. (D) Dance translates auditory rhythm into visual space
Music and dance are fundamentally interrelated because dance serves to visually represent the rhythmic and melodic patterns found in music. Through gestures and movement, a dancer translates the temporal flow of sound into the physical dimension of space. This synthesis allows the audience to 'see' the music, creating a comprehensive aesthetic experience where auditory and visual elements work together harmoniously.

101. (C) Shanta
While Bharata Muni originally identified eight Rasas for the dramatic stage, Shanta Rasa was later established as the essential ninth Rasa. Scholars like Abhinavagupta argued that tranquility is the root and ultimate goal of all aesthetic experience. Although not included in the original Natyashastra list, Shanta became universally accepted and is now considered the foundational state of spiritual and artistic peace.

102. (A) I, II and IV only
The Rasa Sutra is a foundational text found in the sixth chapter of the Natyashastra, defining Rasa through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. It remains the basis of Indian aesthetics across various arts. The claim that Rasa is created solely by playing the veena is incorrect, as the theory applies broadly to drama, music, and the visual arts.

103. (D) Shringara
Shringara Rasa, the aesthetic of love, is traditionally divided into two distinct phases: Sambhoga and Vipralambha. Sambhoga refers to the joy of union between lovers, while Vipralambha represents the agony and longing experienced during separation. These two aspects provide a complete emotional range for the portrayal of romantic themes, allowing artists to explore both the fulfillment and the suffering of love.

104. (C) Statement I is true but Statement II is false
Arthur Schopenhauer viewed art as a temporary refuge from the suffering caused by the endless striving of the Will. In contrast, Immanuel Kant did not argue that the judgment of beauty is purely objective; instead, he believed it was subjective yet claimed universal validity. Kant's theory focused on the formal qualities of objects rather than their practical utility or objective facts.

105. (A) P-2, Q-3, R-4, S-1
Vatsyayana's list of sixty-four arts includes diverse skills ranging from domestic crafts to complex musical performance. Pushpastarana involves the decorative arrangement of flowers for beds, while Aksha-krida refers to the strategy of playing with dice. Vina-damaruka-vadya specifically focuses on the mastery of string and percussion instruments, reflecting the refined lifestyle of a cultured citizen in ancient India.

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106. (A) Raga Dhyanas are purely instrumental compositions.
Raga Dhyanas are not instrumental compositions but rather poetic verses that describe the anthropomorphic form and mood of a Raga. They were created to aid musicians in spiritual contemplation and provided the thematic foundation for Ragamala painters. Texts like the Sangita Makaranda contain these descriptions, which characterize each Raga through specific imagery, seasons, and emotional attributes to guide the artist.

107. (D) Veera and Raudra
The choice of consonants in lyrics significantly affects the aesthetic tone of a musical composition. Harsh or hard consonants, such as T, Th, D, and Dh, are traditionally favored in moods like Veera and Raudra, which represent heroism and fury. These sounds provide the necessary vigor and impact, whereas softer consonants are more

audience to experience the portrayed emotions as universal human feelings, enabling a collective and transcendental relish of the aesthetic state.

54. (C) Statement I is true but Statement II is false
In Indian aesthetics, the experience of Rasa is described as Alaukika, or transcendental, because it differs from ordinary, mundane emotions. While real-life sorrow or anger can be painful, the aesthetic experience of these emotions brings a unique form of bliss. Therefore, the emotion felt during a performance is not identical to real-life feelings but is a refined, universalized version.

55. (A) P-4, Q-1, R-3, S-2
The Natyashastra assigns specific colors to each Rasa to assist in artistic representation. Shringara is associated with Shyam, a dark greenish-blue hue. Raudra is linked to Rakta, or red, signifying anger. Hasya is associated with Sita, a pale or white color, while Bhayanaka is represented by Krishna, or black. These symbolic colors help establish the mood in theater and classical painting.

56. (A) It claims Rasa is a direct mystic revelation, not an inference.
Anumitivada, proposed by Shankuka, argues that Rasa is an inference (Anumana) made by the spectator. Using the analogy of a painted horse, Shankuka explains that the audience perceives the actor's imitation and infers the existence of the original emotion. This cognitive approach differs from theories that view Rasa as a direct mystic revelation or a generated physical state within the character.

57. (C) Bhayanaka or Adbhuta
An irregular, broken, or complex meter with erratic pauses creates a sense of instability and surprise. Such rhythmic structures are theoretically suited to evoke Bhayanaka Rasa, which represents terror, or Adbhuta Rasa, which represents wonder. These emotions are best supported by musical elements that disrupt the listener's expectations, whereas peaceful or romantic moods require more symmetrical and steady rhythmic patterns.

58. (C) A is true but R is false.
Traditional Indian aesthetics holds that technical mastery of notes and rhythm is insufficient for a successful performance; without Bhava, the music remains mechanical. Bhava provides the emotional life that allows the transformation of technical elements into Rasa. Therefore, while virtuosity is important, it is the emotional engagement of the artist that facilitates the audience's experience of aesthetic bliss and fulfillment.

59. (D) Leo Tolstoy - Art as the communication of emotion
Leo Tolstoy argued that the primary function of art is the communication of specific emotions from the artist to the audience. He believed that successful art infects the spectator with the same feelings experienced by the creator. In contrast, Plato viewed art with suspicion, Aristotle emphasized its cathartic effect, and Baumgarten defined it as the science of sensory cognition.

60. (B) Incongruous mixing of conflicting Bhavas
Rasa-abhasa refers to the semblance or disruption of a true aesthetic experience, occurring when conflicting emotions are mixed improperly. If a performer introduces elements that contradict the primary mood, the audience's ability to relish the Rasa is broken. Maintaining aesthetic consistency is vital in classical traditions to ensure that the intended emotion is fully realized without being diluted by discordant themes.

61. (B) I, II and III
Bharata's original Rasa Sutra defines Rasa Nishpatti through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. Interestingly, the term Sthayi Bhava is not explicitly mentioned in the sutra itself, although it is understood to be the substrate that undergoes transformation. Similarly, Raga Dhyana is a later conceptual development and is not part of the foundational text of the Natyashastra.

62. (D) Karuna - Rati (Love)
Each Rasa is linked to a specific Sthayi Bhava that serves as its foundation. Karuna Rasa is derived from Shoka, which represents sorrow or grief. Rati, on the other hand, is the foundational emotion for Shringara Rasa, which represents love. The other pairs, such as Adbhuta with Vismaya and Bibhatsa with Jugupsa, correctly identify the stable emotions that lead to those aesthetic states.

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Indian aesthetics, the audience's role is active, not passive; only a sensitive and knowledgeable listener can fully relish the emotional essence of a performance. This concept emphasizes that the final realization of art occurs through the shared experience of the creator and the spectator.

117. (C) Written musical notation using Western staff systems
Ragamala paintings are characterized by their use of specific color palettes, seasonal flora and fauna, and underlying poetic narratives to depict a Raga's mood. However, they do not include Western staff notation, as they were created within the Indian tradition. The paintings instead utilize Dhyana mantras or verses to describe the Raga, serving as a visual synthesis of music and poetry.

118. (B) Form and Proportion
Music and architecture are often conceptually linked because they both rely on the fundamental principles of form and proportion. Just as music organizes sounds through rhythmic cycles and melodic intervals, architecture organizes physical space through structural ratios and balanced designs. This shared reliance on mathematical harmony allows both arts to create a sense of order and beauty that resonates with the human spirit.

119. (D) Sthayi Bhava is latently present and awakened by Vibhavas
Sthayi Bhavas are the stable emotional impressions that exist latently within the human mind due to past experiences. During an artistic performance, these dormant emotions are awakened by the Vibhavas, or stimulants, provided by the artist. Once activated and supported by transient emotions and physical reactions, the Sthayi Bhava is transformed into the refined aesthetic state of Rasa experienced by the audience.

120. (A) Coined the term 'Aesthetics' as the science of sensory cognition
Alexander Baumgarten is a pivotal figure in Western philosophy because he coined the term 'Aesthetics' in the eighteenth century. He defined it as the science of sensory cognition, focusing on how humans perceive beauty and art through their senses. His work established aesthetics as an independent branch of philosophy, separate from logic and ethics, focused specifically on the nature of taste and perception.

121. (C) Sudden and erratic shifts in tempo with unpredictable patterns
To evoke Bhayanaka Rasa, which represents terror, an artist might use sudden and erratic shifts in tempo. Unpredictable rhythmic patterns create a sense of instability and suspense, which naturally heightens the listener's feeling of fear. This technical application of Laya disrupts the sense of security provided by steady rhythms, effectively using sound to simulate the chaotic emotional experience of being frightened.

122. (A) Both Statement I and Statement II are true
The Natyashastra originally recognized eight fundamental Rasas for the dramatic stage. Later scholars, most notably Abhinavagupta and Udbhata, championed the inclusion of Shanta Rasa as the ninth, representing tranquility and spiritual peace. This expansion reflects the evolution of Indian aesthetic thought, moving from a focus on dramatic action to the exploration of deeper spiritual states and the ultimate goal of liberation.

123. (D) Shringara - Sambhoga and Vipralambha
Shringara Rasa, the aesthetic of love, is uniquely divided into two sub-varieties: Sambhoga and Vipralambha. Sambhoga refers to the experience of love in union, while Vipralambha depicts the emotions associated with separation and longing. This dual classification allows for a comprehensive portrayal of romantic relationships in both literature and music, covering the full spectrum of human attachment and its various challenges.

124. (B) They all stem from the spiritual pursuit of expressing the divine
In Indian philosophy, the fine arts are viewed as interrelated because they share a common origin in the spiritual pursuit of expressing ultimate truth and the divine. Whether through sound, movement, or visual form, every art form aims to transcend the material world and evoke Rasa. This unified purpose creates a deep connection between music, dance, and painting as sister disciplines.

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performance transforms into a spiritual realization.

90. (A) Vipralambha Shringara
Both the painter and the musician are portraying the aesthetic of love in separation, known as Vipralambha Shringara. This sub-category of Shringara focuses on the longing and anxiety experienced by lovers who are apart. By using shared thematic content, the different art forms demonstrate how a single aesthetic principle can be expressed through either visual iconography or melodic and lyrical phrases.

91. (D) Freeing the aesthetic object from spatial limitations
In Bhattanayaka's theory, the power of Bhavakatva facilitates the process of universalization, or Sadharanikarana. This function helps to free the aesthetic object and the characters from their specific time, place, and individual identity. By removing these limitations, Bhavakatva allows the audience to experience the emotion as a generalized human state, which is necessary for the final stage of relishing aesthetic bliss.

92. (B) The Critique of Pure Reason
The Natyashastra is a comprehensive ancient treatise covering various aspects of the performing arts, including dramatic structure, the Rasa Sutra, and musical classifications. However, 'The Critique of Pure Reason' is a major philosophical work by the German philosopher Immanuel Kant and has no connection to the Indian classical tradition. Understanding the contents of the Natyashastra is essential for studying the roots of Indian aesthetics.

93. (C) Sattva (Involuntary nervous system response)
The term 'Sattvika' in the context of Bhavas is derived from 'Sattva', referring to the mind in a state of pure concentration or the internal vital force. Sattvika Bhavas are involuntary physical responses, such as trembling or tears, that arise spontaneously when the mind is deeply moved. They represent the authentic manifestation of emotion that cannot be consciously faked, making them crucial for true Rasa.

94. (D) Art is intuition, and intuition is expression
Benedetto Croce's central thesis in aesthetics is that art is essentially intuition, and this intuition is identical to expression. He argued that the true work of art exists in the mind of the creator as a successful expression of an internal image. For Croce, the physical manifestation of art is secondary to the mental process of intuitive expression, which defines the aesthetic experience.

95. (A) Enhance the beauty and effectiveness of expression
Alankaras, or musical ornamentations, serve the aesthetic purpose of beautifying and enriching a performance. Similar to how jewelry enhances physical appearance or metaphors improve poetry, Alankaras add nuance and elegance to the melodic line. They allow the performer to express emotions more effectively, ensuring that the musical communication is not just technically correct but also aesthetically pleasing and emotionally resonant.

96. (B) Grave, majestic, or sorrowful moods
In prosody, poetic meters that utilize heavy and long syllables, known as Guru, naturally create a slower and more deliberate pace. This metrical structure is ideally suited for supporting grave, majestic, or sorrowful moods, as it provides the necessary weight and solemnity. In contrast, light and fast meters are better for comedic or energetic themes, demonstrating how rhythmic structure influences emotional tone.

97. (C) Statement I is true but Statement II is false
Ragamala paintings personify musical scales into families of Ragas, Raginis, and Putras, reflecting a complex classification system. Contrary to the idea that these lack connection to time, the paintings are deeply rooted in the traditional time theory of Indian music. Each depiction is designed to align with the specific season and hour of the day during which the Raga is traditionally performed.

98. (A) Alekhya - Painting
Among the sixty-four Kalas listed by Vatsyayana, Alekhya refers to the art of painting. Gita is the term for vocal music, while Vastu-vidya refers to architecture and engineering. Takshana is associated with carpentry or wood carving. Correctly identifying these ancient terms is essential for understanding the curriculum of

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described in music theory. This synthesis of auditory and visual elements creates a more immersive and profound experience for the sensitive observer.

134. (B) Veera Rasa - Loud volume and forceful brisk articulation
Veera Rasa, representing heroism and bravery, is best evoked through musical characteristics such as loud volume and forceful, crisp articulation. These elements embody the energy and vigor associated with a heroic spirit. In contrast, slow tempos or soft sounds would be more appropriate for expressing peace or sorrow, illustrating how specific technical choices directly support the intended aesthetic goal of the performance.

135. (D) Croce
Benedetto Croce is famous for his theory that art is essentially intuition, and that this intuition is identical to expression. He argued that the creative process occurs primarily in the mind of the artist, where an internal image is successfully expressed. For Croce, the physical production of an artwork is merely a secondary act, as the true aesthetic value lies in the intuitive expression.

136. (A) I and II only
Music and dance are traditionally classified as performing arts because they require execution in time to be experienced. Unlike spatial arts like painting, sculpture, and architecture, which result in a permanent physical object, music and dance exist only during the moment of performance. This temporal nature defines how these arts communicate emotion and rhythm, distinguishing them from the more static visual arts.

137. (C) Aristotle - The Renaissance Period
Aristotle was an ancient Greek philosopher, not a figure of the Renaissance period. His work, the Poetics, was written in classical antiquity and laid the foundation for Western dramatic and literary theory. While his ideas were rediscovered and heavily influenced the Renaissance, his actual era was the fourth century BCE. The other pairings, such as Kant with the Enlightenment, correctly identify the historical movements.

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138. (A) The agony and longing of separation between lovers
Vipralambha Shringara is a sub-category of the aesthetic of love that focuses on the pain, longing, and anxiety experienced by lovers during separation. A Thumri performance successfully conveying this mood would demonstrate the artist's competency in portraying these deep and poignant emotions. This contrasts with Sambhoga Shringara, which represents the joy and fulfillment found in the union of the two lovers.

139. (D) Bhattanayaka
Bhattanayaka is the philosopher famous for comparing the experience of Rasa to Brahmananda, or the supreme bliss of spiritual realization. He argued that aesthetic relish provides a temporary but profound escape from worldly ego, similar to the transcendental joy experienced by a sage. This comparison elevates art to a sacred status, where the relishing of a universalized emotion becomes a form of meditation.

140. (B) Shringara/Vipralambha Rasa
The singing of a Chaiti utilizes seasonal themes of longing and separation during the Chaitra month, combined with specific melodic structures to evoke Shringara Rasa, particularly the phase of Vipralambha. The synergy of lyrics, time, and emotional embellishments creates a powerful aesthetic experience centered on romantic yearning. This traditional form illustrates how music can effectively capture the nuances of human attachment and desire.

141. (C) Aesthetics
Aesthetics is the appropriate term for the branch of philosophy that studies the fundamental nature of beauty, art, and the aesthetic experience. It examines how we perceive and evaluate artistic creations and the sensory pleasure they provide. This field is distinct from ethics, which focuses on morality, and epistemology, which explores knowledge, as it specifically deals with the principles of taste and expression.

142. (D) Computer Programming
The sixty-four Kalas listed in ancient Indian texts like the Kamasutra include arts such as singing, playing instruments, and painting. These reflect

as it embodies the ultimate goal of aesthetic experience and spiritual liberation through art.

178. (A) Vibhava - Determinant/Cause
In the Rasa Sutra, Vibhava represents the determinant or primary cause of an emotion. It includes the subject and the environmental factors that trigger a feeling. Anubhava refers to the consequent physical reactions, not the permanent emotion. Sthayi Bhava is the stable emotional substrate, while Vyabhichari refers to transient emotions rather than the setting. Correctly identifying these elements is fundamental to understanding how art evokes aesthetic relish.

179. (C) A temple featuring sculptures of dancers and instruments
The interrelation of the fine arts is perfectly exemplified by classical temples where architecture, sculpture, and dance motifs coexist. The physical structure provides a spatial context for sculptures that freeze the dynamic movements of dancers and the forms of musical instruments. This synthesis reflects a unified cultural vision where different artistic mediums work together to create a sacred and aesthetically profound environment for the viewer.

180. (A) I, II, III and V
Mimesis is a fundamental Greek term meaning imitation, which significantly influenced Western art. Plato viewed it as a distance from truth, while Aristotle believed it was natural and beneficial. However, Mimesis is not equivalent to Sadharanikarana, which focuses on universalization rather than simple imitation. These concepts reflect the diverse ways that different philosophical traditions have approached the relationship between artistic representation and reality over many centuries.

181. (C) Shruti values - Written musical notation
Raga Dhyanas provide a poetic and visual personification of a Raga, describing its deity, hero, or seasonal background. While these elements are translated into visual counterparts like the Nayaka or specific flora in paintings, the technical details of shruti values are not represented through written musical notation in this tradition. The focus of Raga Dhyana is on the aesthetic and spiritual essence rather than mathematical technicalities.

182. (B) Playful rhythmic interplay and tonal jumps
To evoke Hasya Rasa, or the aesthetic of comedy and mirth, a classical musician would use playful rhythmic interplay and sudden tonal jumps. These techniques create a lighthearted and surprising atmosphere that naturally stimulates laughter. This approach contrasts with the slow tempos and deep tones used for solemn moods, showing how specific musical choices are required to effectively communicate different emotional states to the audience.

183. (A) I, II, III
The development of aesthetic and musical texts follows a clear chronological order. The Natyashastra is the ancient foundational work. Abhinavagupta wrote his authoritative commentary, the Abhinavabharati, in the medieval period around the eleventh century. Later, in the thirteenth century, Sharangadeva authored the Sangita Ratnakara. This timeline shows the continuous evolution of Indian musicological and aesthetic theory over more than a thousand years of history.

184. (A) Shringara
A Thumri performance that combines romantic lyrics, playful rhythms, and expressive acting is designed to evoke Shringara Rasa. This Rasa represents the aesthetic of love and beauty, covering both the joy of union and the longing of separation. The synthesis of music, text, and gesture creates a rich emotional experience that allows the audience to relish the various nuances of human attachment and desire.

185. (C) Relishing universalized emotion
In Bhattanayaka's theory, Bhogikriti refers to the final stage of aesthetic experience where the audience relishes the universalized emotion. This process of enjoyment, or Bhoga, occurs once the specific boundaries of identity have been removed through Sadharanikarana. It is compared to the pure pleasure of tasting a delicious flavor, where the spectator experiences a state of bliss that transcends their ordinary, everyday ego.

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this principle is fundamental to the experience of Rasa. The claim that it makes the audience fall asleep is incorrect, as it actually heightens their sensitivity.

152. (A) That which follows or indicates emotion
In the context of Rasa theory, Anubhava refers to the visible physical manifestations or consequences that follow an internal emotional state. These are the gestures, glances, and movements used by a performer to indicate their character's feelings to the audience. By observing these anubhavas, the spectator can understand the underlying emotion, making them essential for the communication and relish of the aesthetic state.

153. (A) Both Statement I and Statement II are true
Hegel's aesthetic philosophy presents a historical progression of art. He believed that Classical art achieved a perfect balance between the spiritual Idea and the physical form. However, he argued that Romantic art, including music and poetry, eventually transcends the physical medium to express inner subjectivity and spirit. This evolution reflects the movement of the Absolute toward self-consciousness through various modes of creative expression.

154. (A) P-2, Q-1, R-4, S-3
Major aesthetic concepts are associated with specific philosophers from different traditions. Aristotle introduced Catharsis, while Arthur Schopenhauer viewed art as an escape from the Will. Immanuel Kant emphasized the concept of disinterestedness in aesthetic judgment. Bhattanayaka is the Indian scholar who famously compared the experience of Rasa to Brahmananda, highlighting the spiritual and transcendental nature of relishing a universalized emotional state through art.

155. (D) Only one specific Rasa can be evoked by any single Raga
While Ragas are associated with certain moods, the idea that a single Raga can only evoke one specific Rasa is incorrect. A skilled performer can manipulate Swara, Laya, and ornamentations like Gamakas to bring out different emotional nuances within the same melodic structure. The time of day and the use of tempo also play flexible roles in how the Rasa is manifested during a performance.

156. (B) Bibhatsa or Bhayanaka
The use of discordant microtones and abrupt, startling pauses is best suited to evoke Bibhatsa Rasa, representing disgust, or Bhayanaka Rasa, representing terror. These musical elements create a sense of discomfort and instability that unsettles the listener. In contrast, harmonious sounds and smooth transitions would be more appropriate for evoking peace or love, demonstrating how technical choices directly impact the intended aesthetic mood.

157. (A) Both A and R are true and R is the correct explanation of A.
Vatsyayana's list of sixty-four arts includes a wide variety of activities, showing that aesthetics was seen as an integral part of daily life and social refinement. By including domestic and decorative tasks alongside classical arts like music and dance, the list reflects a holistic culture where artistic sensitivity was valued in every aspect of existence, ensuring that refinement was not restricted to performance.

158. (D) Adbhuta - Brahma
Each Rasa in the Natyashastra is assigned a presiding deity to signify its mythological and spiritual foundation. Adbhuta Rasa, representing wonder, is governed by Lord Brahma. In contrast, Shringara is governed by Vishnu, Raudra by Rudra, and Karuna by Yama. Understanding these associations is crucial for a complete study of the traditional framework that links the performing arts with the broader religious and cultural context.

159. (A) Historical character (Anukarya)
The Utpattivada theory, proposed by Bhatta Lollata, primarily focuses on the generation of Rasa within the original historical character. According to this view, the actor's role is to skillfully imitate this character so that the audience perceives the emotion as being present on stage. This interpretation emphasizes the production of emotion within the dramatic narrative rather than the psychological relish experienced by the spectator.

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160. (A) I, II, III and IV
Bharata's original list in the Natyashastra included eight Rasas: Shringara, Hasya, Raudra, Karuna, Veera, Bhayanaka, Bibhatsa, and Adbhuta. Shanta Rasa, representing tranquility, was a later addition championed by scholars like Abhinavagupta. Therefore, while Shanta is now widely accepted as the ninth Rasa, it was not part of the foundational framework established by Bharata Muni for the ancient classical dramatic and musical stage.

161. (B) Sculpture - Temporal Art
Fine arts are classified based on their relationship with space and time. Architecture and sculpture are primarily spatial arts because they exist as three-dimensional physical objects. In contrast, music is a temporal art that exists in time. Dance is considered spatio-temporal because it involves movement through space over a period of time. Therefore, classifying sculpture as a temporal art is incorrect in this traditional framework.

162. (A) Karuna or pining Shringara Rasa
A 'Pukar' is a heartfelt vocal call in the higher octave, typically used to express intense longing, grief, or emotional yearning. This technique is particularly effective in evoking Karuna Rasa, representing pathos, or the 'pining' aspect of Shringara Rasa. The high pitch and emotive delivery capture the essence of a soul's cry, demonstrating the artist's competency in using tonal inflection for deep aesthetic communication.

163. (A) I, II, III
Western aesthetic concepts emerged in a clear chronological order. The idea of Mimesis, or imitation, was established in Ancient Greece by thinkers like Plato and Aristotle. Much later, during the Enlightenment, the concept of disinterested beauty was introduced. Finally, in the early twentieth century, Benedetto Croce developed the theory of art as intuition. This timeline reflects the long historical development of philosophical thought regarding art.

164. (D) Light joyful rhythms and Shringara Rasa
The visual imagery in a Kangra miniature of Raga Vasanta, featuring dancing and blooming flowers, naturally calls for a musical counterpart with light and joyful rhythms. Such music would emphasize Shringara Rasa, capturing the essence of spring and romantic play. Grave or mournful melodies would contradict the festive and vibrant theme of the painting, illustrating how visual and auditory arts align to create a unified mood.

165. (C) Vyabhichari Bhava
Vyabhichari Bhavas are transient or fleeting emotional states that support and enrich the dominant Sthayi Bhava during a performance. There are thirty-three such states, including feelings like joy, fatigue, and memory. They are often compared to waves on an ocean, serving to provide depth and realism to the primary emotion, which eventually transforms into the refined experience of Rasa for the sensitive audience.

166. (B) Krodha (Anger)
Sattvika Bhavas are involuntary physical manifestations of deep emotion, such as paralysis, sweating, or fainting. Krodha, or anger, is classified as a Sthayi Bhava, representing a stable and permanent emotional state that serves as the foundation for Raudra Rasa. While Sattvika Bhavas are spontaneous bodily reactions that the performer cannot faked, Sthayi Bhavas are the psychological roots upon which the entire aesthetic experience is built.

167. (D) The overarching tempo and rhythmic flow
In the context of aesthetics, Laya refers to the overarching tempo and rhythmic flow of a musical performance. It is a crucial element for manifesting Rasa, as different speeds are suited for different emotions. Slow tempos foster tranquility or sorrow, while fast tempos generate energy and excitement. Laya provides the temporal framework within which the melody and lyrics can effectively communicate the intended aesthetic state to the audience.

168. (C) Statement I is true but Statement II is false
Leo Tolstoy argued that art is essentially the transmission of specific emotions from the artist to the audience. He believed that the value of art lies in its ability to infect others with the feelings experienced by the creator. Contrary to the second statement, Tolstoy did not believe that technical perfection alone is true art; instead, he emphasized the necessity of sincere emotional communication.

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169. (C) Kant - Purposiveness without a specific purpose
Immanuel Kant defined the aesthetic experience as 'purposiveness without a purpose'. He argued that a beautiful object seems to be perfectly designed or organized, yet it serves no practical or utilitarian goal. This disinterested satisfaction is what distinguishes aesthetic judgment from other types of pleasure. This concept is a cornerstone of modern Western aesthetics, focusing on the formal harmony found in works of art.

170. (A) Revelation of the latent emotion (Abhivyakti)
According to Abhinavagupta's theory of Abhivyaktivada, Rasa Nishpatti occurs through the revelation or manifestation of latent emotional impressions within the spectator. The artistic performance does not create something new but acts as a catalyst to awaken the Sthayi Bhavas already present in the listener's mind. This suggests that aesthetic bliss is a subjective realization triggered by the skillful power of artistic suggestion and universalization.

171. (A) I, II and III only
Bhava represents the psychological state, while Rasa is its aesthetic realization during a performance. Today, nine Sthayi Bhavas are commonly accepted, following the inclusion of Shanta. The statement that Bhavas are only relevant to dance is incorrect, as they are fundamental to all performing arts, including music and theater. Understanding the relationship between internal emotion and aesthetic relish is essential for the study of Indian art.

172. (B) Sattvika Bhava
Svara-kampa, or an involuntary tremor in the voice, is classified as a Sattvika Bhava. These are physical manifestations that arise spontaneously from a deeply moved mind during an intense emotional experience. Such reactions are considered authentic indicators of the performer's genuine engagement with the mood. As involuntary responses, they differ from planned gestures or the stable emotional foundations known as Sthayi Bhavas.

173. (A) Both Statement I and Statement II are true
Ragamala paintings achieve a unique synthesis of music, poetry, and visual art by portraying the personified forms of Ragas. Each painting typically includes a Dhyana mantra or verse inscribed on the artwork, which provides the poetic description used by the artist. This combination ensures that the viewer can appreciate the melody's mood through visual iconography and descriptive text, reflecting a holistic aesthetic vision.

174. (A) P-4, Q-1, R-2, S-3
Vyabhichari Bhavas represent a wide range of transient emotional states. Nirveda refers to worldly detachment or despondency, while Glani indicates physical or mental weakness. Shanka represents apprehension or doubt, and Asuya is the term for envy or jealousy. These fleeting feelings appear and disappear during a performance, serving to enrich the dominant emotional state and provide depth to the portrayal of characters and moods.

175. (A) Tala is entirely devoid of emotional quality
The claim that Tala is devoid of emotional quality is incorrect, as rhythm plays a crucial role in manifesting Rasa. Tala provides the cycle of anticipation and release that is essential for aesthetic climax. Different rhythmic structures and tempos are specifically suited for various musical genres and emotional states. For example, the 'Sam' often serves as a point of resolution that brings aesthetic fulfillment to the listener.

176. (B) Evoking specific Rasa through tonal inflection
Kaku, or vocal modulation, is a vital technique for changing the emotional meaning of a musical phrase through tonal inflection. By altering the quality of the voice, a singer can transform a simple line into a heartfelt plea, directly influencing the Rasa experienced by the audience. This skill is essential for communicating the nuances of Bhava, as it allows the performer to transcend literal lyrics.

177. (A) Both A and R are true and R is the correct explanation of A.
In Indian aesthetics, many scholars view Shanta Rasa as the foundational state because it represents the realization of the Self and pure spiritual equilibrium. All other Rasas are seen as emerging from this state of tranquility and eventually dissolving back into it. This perspective elevates Shanta to a unique position,

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emotion from the artist to the audience, fostering shared feelings.

195. (C) Sthayi Bhava is explicitly in the original sutra
The original Rasa Sutra in the Natyashastra defines Rasa through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. Interestingly, the term Sthayi Bhava is not explicitly mentioned in the text of the sutra itself, although it is understood to be the foundational substrate. This omission has been a subject of discussion for various commentators who provided diverse philosophical interpretations of how Rasa is realized.

196. (D) Rhythmic play, phonetics, and melodic contour
An abstract Tarana relies on rhythmic play, the phonetic quality of its syllables, and its melodic contour for its aesthetic appeal, rather than literal meaning. Since the words do not narrate a specific story, the listener experiences Rasa through the pure interaction of sound and time. This demonstrates how musical elements alone can create a profound emotional and aesthetic impact in the Indian classical tradition.

197. (A) Both A and R are true and R is the correct explanation of A.
In Indian aesthetics, the term Alaukika describes the experience of Rasa as extraordinary or transcendental. This is because aesthetic relish allows the spectator to move beyond mundane limitations of space, time, and personal identity. By transcending the individual ego, the audience can experience a refined state of bliss that is different from ordinary, real-life emotions, which are often bound by personal attachments.

198. (B) Shringara - Vishnu (Deity)
The Natyashastra assigns a presiding deity to each Rasa to signify its spiritual foundation. Shringara Rasa, the aesthetic of love and beauty, is governed by Lord Vishnu. In contrast, Raudra is governed by Rudra, and Hasya is governed by the deity Pramatha. Correctly identifying these pairs is essential for understanding the traditional framework that links the performing arts to the broader religious and mythological vision of India.

199. (D) Inferring fire from seeing smoke
The Anumitivada theory, proposed by Shankuka, uses the analogy of inferring fire from seeing smoke to explain the experience of Rasa. He argued that just as we deduce the presence of fire through its signs, a spectator observes the actor's skillful imitation and infers the underlying emotion. This cognitive approach views aesthetic relish as a process of logical deduction based on the signs provided by the performance.

200. (A) I only
The Natyashastra is universally attributed to the legendary sage Bharata Muni. While Dattila, Matanga, and Sharangadeva were all significant musicologists who authored other major treatises such as the Dattilam, Brihaddeshi, and Sangita Ratnakara, they did not author the foundational text of the performing arts. Bharata's work remains the primary source for the theory of Rasa and the basic principles of classical Indian theater and music.

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201. (C) Aksha-krida - Cooking
Among the sixty-four Kalas listed by Vatsyayana, Aksha-krida refers to the art of playing with dice or gambling, not cooking. The art of cooking is categorized under other terms. Gita, Vadya, and Nritya correctly refer to singing, instrumental music, and dance. Understanding these specific terms is crucial for correctly identifying the diverse social and creative skills that defined the education of a refined citizen in ancient Indian society.

202. (A) Aesthetic sensitivity and emotional empathy
A critic stating that an artist lacks Sahridayatva implies that the performer does not possess the necessary aesthetic sensitivity and emotional empathy. In Indian aesthetics, being a Sahridaya means having a 'sympathetic heart' that can both experience and communicate Rasa. Technical mastery alone is insufficient; the artist must be able to feel and transmit the internal emotional essence to truly connect with the audience.

203. (D) Environmental factors that enhance emotion
Uddipana Vibhava refers to the environmental factors or stimulants that enhance and 'brighten' the emotional state during a performance. Examples include settings like a garden in spring, a cool breeze, or a moonlight night,

186. (A) Sarangadeva
Sarangadeva was a prominent Indian musicologist and the author of the Sangita Ratnakara, a major treatise on classical music theory. In contrast, Immanuel Kant, G.W.F. Hegel, and Benedetto Croce are all central figures in the history of Western Philosophical Aesthetics. While Sarangadeva's work is essential for understanding the Indian tradition, the other scholars represent the European philosophical exploration of art, beauty, and taste.

187. (D) Scales inherently produced different emotional states
In ancient Indian music, the concepts of Grama and Murchhana were aesthetically important because specific scales were believed to inherently produce different emotional states. These structures provided the tonal foundation for various Ragas, which were then utilized to evoke particular Rasas. By understanding how different note arrangements influence the mind, ancient musicians could deliberately choose scales that aligned with their intended aesthetic and spiritual goals.

188. (C) Statement I is true but Statement II is false
Alexander Baumgarten is famous for defining aesthetics as the science of sensory cognition. He argued that art and beauty provide a unique form of knowledge that is perceived through the senses. Contrary to the second statement, he did not separate aesthetics from beauty; instead, he viewed beauty as the perfection of sensory perception, establishing a new philosophical field dedicated to its study.

189. (C) Adbhuta - Yellow (Peeta)
Each Rasa in the Natyashastra is associated with a specific color to aid in visual representation. Adbhuta Rasa, representing wonder, is linked to Peeta, or yellow. Shringara is associated with the dark hue of Shyam, while Raudra is associated with red. Understanding these symbolic pairings is essential for the study of classical theater, where makeup and costume colors were used to signify the dominant emotional mood.

190. (D) Analyzing sensory experience and beauty
Aesthetics emerged as a distinct branch of Western philosophy in the eighteenth century because thinkers began to systematically analyze sensory experience and the nature of beauty. Philosophers like Baumgarten and Kant sought to understand how we perceive and evaluate art independently from logic or morality. This shift led to the formal study of taste and the principles that govern our emotional response to beautiful objects.

191. (B) I, II and III only
Bhava represents an individual's internal emotional state, while Rasa is the generalized and refined aesthetic experience enjoyed by an audience. Without the underlying Bhava, there can be no Rasa. However, the statement that Rasa is the same as mundane emotion is incorrect; Rasa is described as Alaukika, or extraordinary, because it transcends the personal pain and pleasure associated with everyday life.

192. (B) Vasanas / Samskaras
Abhinavagupta used the terms Vasanas or Samskaras to describe the latent emotional impressions and traces of past experiences that reside within the spectator's mind. These dormant impressions are what allow the audience to respond to the emotions portrayed in art. When the artist provides the appropriate stimulants, these latent traces are awakened and transformed, enabling the sensitive Sahridaya to experience the final relish of Rasa.

193. (A) Both Statement I and Statement II are true
The Kamasutra lists Udaka-vadya, which involves playing on water-filled bowls similar to the modern Jal-tarang, as one of the sixty-four arts. This inclusion highlights the sophisticated nature of ancient Indian aesthetics, where a wide variety of mediums were utilized to create music. It reflects a culture that valued musical innovation and the ability to produce refined sounds from unconventional sources to enhance the auditory experience.

194. (A) P-2, Q-1, R-4, S-3
Western aesthetic theories are linked to specific philosophers who defined the field. Plato viewed art as a distant imitation of reality. Aristotle introduced the concept of Catharsis as emotional purging. Immanuel Kant emphasized disinterested satisfaction in the judgment of beauty. Leo Tolstoy argued that the primary purpose of art is the successful communication of

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212. (A) Both A and R are true and R is the correct explanation of A.
In Ragamala paintings, Raga Bhairava is frequently depicted as Lord Shiva because the Raga Dhyana verses prescribe specific anthropomorphic forms to help artists visualize the music. These verses describe the Raga's personality, attire, and spiritual associations, providing the visual blueprint used by painters. By following these traditional descriptions, the artist can create a visual representation that successfully captures the solemn and meditative essence of the melody.

213. (C) Shringara and Bibhatsa
In Rasa theory, certain emotions are considered naturally conflicting, and mixing them improperly can lead to Rasa-abhasa, or the disruption of the aesthetic experience. Shringara, which represents love and beauty, is the direct opposite of Bibhatsa, which represents disgust and repulsion. Because these moods are fundamentally incompatible, a successful performance must ensure that their elements are not mixed in a way that confuses the audience's emotional response.

214. (B) Architecture and engineering
Among the sixty-four Kalas, Vastu-vidya refers to the knowledge of architecture and engineering. This art involves the design and construction of buildings, emphasizing the importance of spatial harmony and structural integrity. Its inclusion in the list of essential arts reflects an ancient cultural vision where the creation of beautiful and functional living spaces was considered a mark of a refined and civilized individual in society.

215. (D) I, II, III, IV and V
Indian Classical Music utilizes all these elements—Raga, Tala, Laya, Chhanda, and Sahitya—to manifest Rasa. The melodic structure, rhythmic cycle, tempo, poetic meter, and lyrical meaning all work together to create a unified emotional experience. By integrating these various components, the performer can build a comprehensive aesthetic atmosphere that allows the audience to fully relish the intended emotional flavor of the composition.

216. (A) Croce - Art is purely logical mathematics
Benedetto Croce did not believe that art is purely logical mathematics; instead, he defined art as intuition and expression. He argued that the creative process is a mental act that transcends logical deduction. In contrast, Plato was indeed suspicious of art's influence on emotions, Aristotle emphasized the healthiness of catharsis, and Kant focused on the unique nature of aesthetic judgment as being both subjective and universal.

217. (C) Raudra or Veera
A musical composition characterized by extreme speed, sharp tonal jumps, and loud volume is designed to evoke high-energy moods such as Raudra (fury) or Veera (heroism). These intense musical elements embody the vigor and conflict associated with such Rasas. This technical application demonstrates the composer's competency in using sound to simulate power and aggression, which are essential for portraying heroic or wrathful themes in classical music.

218. (A) Juice, essence, or flavor
The term 'Rasa' literally translates to juice, essence, or flavor. In Indian aesthetics, this metaphor is used to describe the refined emotional essence distilled from an artistic performance. Just as one relishes the taste of a well-prepared dish, the sensitive audience relishes the 'flavor' of the emotions portrayed on stage. This relish is described as a transcendental state that brings a unique form of bliss.

219. (D) Karuna
The portrayal of a mother's grief through slow-tempo music in Raga Asavari is a classic example of evoking Karuna Rasa. This Rasa represents the aesthetic of pathos and deep sorrow. The synergy of the dancer's gestures and the mournful quality of the music creates a powerful emotional experience that allows the audience to connect with the theme of loss and suffering in a universalized manner.

220. (B) Sadharanikarana
Sadharanikarana is the central concept in Indian aesthetics that refers to the process of universalization. It occurs when the audience moves beyond their personal identity and views the emotions portrayed in art as universal human experiences. This state allows for the collective

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which provide the perfect context for the primary emotion to develop. These factors work alongside the Alambana, or primary subject, to create a complete and immersive environment for the realization of Rasa.

204. (B) High-pitched melodies in a majestic Raga
The soaring vertical lines and grandeur of Gothic architecture evoke a sense of the sublime and awe. In music, this aesthetic quality most closely interrelates with high-pitched melodies performed in a majestic Raga. Such musical structures create a similar sense of upward movement and structural power, illustrating how different art forms can use spatial and auditory elements to achieve the same emotional and spiritual effect on the observer.

205. (C) Intense emotional states like fear or anger
Vepathu, or trembling, is a Sattvika Bhava that occurs as an involuntary physical reaction to intense emotional states such as fear or anger. As a spontaneous bodily response, it serves as an authentic indicator of the character's internal experience. This manifestation helps the audience connect with the depth of the emotion being portrayed, facilitating the successful transformation of the Sthayi Bhava into the final relish of Rasa.

206. (D) Utpatti (Production/Generation of illusion)
Abhinavagupta's aesthetic theory focuses on Vyanjana (suggestion), Abhivyakti (manifestation), and the establishment of Shanta Rasa. He argued that Rasa is an expression of latent emotions already present in the spectator. The concept of Utpatti, which emphasizes the literal production or generation of emotion within the character, was proposed by Bhatta Lollata and was rejected by Abhinavagupta in favor of his more subtle manifestation theory.

207. (A) Hegel argued that art is a manifestation of Spirit
G.W.F. Hegel's aesthetic philosophy posits that art is a sensuous manifestation of the absolute Spirit or Idea. He viewed the history of art as a progression through which Spirit achieves self-awareness. In contrast, the term 'aesthetics' was coined earlier by Baumgarten, and Kant emphasized disinterestedness rather than utility. Schopenhauer specifically elevated music as the most profound of all arts, rather than the weakest form of expression.

208. (D) Statement I is false but Statement II is true
Indian aesthetics recognizes that music can evoke Rasa through purely melodic and rhythmic elements like Swara, Laya, and Kaku, even without lyrics. While lyrics provide specific context in vocal music, instrumental performances are fully capable of manifesting profound emotional states. Therefore, the idea that Rasa is entirely dependent on textual meaning is incorrect, as the intrinsic qualities of sound itself can successfully trigger the experience of aesthetic relish.

209. (A) P-2, Q-1, R-4, S-3
The elements of Rasa theory form a structured process. Sthayi Bhava is the latent, dominant emotion that serves as the root. Vibhava represents the determinant or cause of that emotion. Anubhava is the consequent physical reaction that indicates the internal state to others. Vyabhichari Bhavas are the transient emotional waves that support the main mood. Together, these components facilitate the audience's relish of the refined aesthetic flavor of Rasa.

210. (A) They were intended exclusively for women.
The sixty-four Kalas listed in the Kamasutra were not intended exclusively for women; they were considered essential knowledge for any refined and cultured individual, known as a Nagaraka. The list includes a broad range of social, domestic, and performative arts reflecting a holistic approach to life. This cultural ideal emphasized that mastery of diverse creative skills was necessary for both men and women to lead a sophisticated and balanced existence.

211. (C) Crisp marching and symmetric with accents
To evoke Veera Rasa, which represents heroism and bravery, an artist would choose a poetic meter or rhythmic structure that is crisp, symmetric, and features strong accents. This marching quality embodies the energy, discipline, and vigor associated with heroic themes. In contrast, fluid or sluggish rhythms would be better for peaceful or sorrowful moods, illustrating how the choice of meter directly supports the intended emotional tone.

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the cultural competencies valued in antiquity. Modern technologies like computer programming were not part of this traditional curriculum. The original list aimed to provide a holistic education in social, creative, and practical skills to enhance the life of a refined citizen.

143. (A) Horripilation/Goosebumps (Romancha)
Romancha, or horripilation, is a classic example of a Sattvika Bhava, which is an involuntary physical manifestation of deep emotion. These reactions occur spontaneously when the mind is moved by intense feelings like joy, fear, or wonder. Unlike voluntary gestures, Sattvika Bhavas are seen as authentic indicators of the performer's emotional state, making them vital for the successful realization of Rasa on stage.

144. (A) Both Statement I and Statement II are true
Abhivyaktivada is the theory propounded by Abhinavagupta, suggesting that Rasa is already present as latent emotional impressions within the spectator. The role of art is to manifest or reveal these impressions through the power of suggestion. This view emphasizes that aesthetic experience is not a new creation but an awakening of what is already there, leading to the relish of pure bliss.

145. (B) Sthayi Bhava is inherent emotion while Rasa is aesthetic relish
Sthayi Bhavas are the foundational, stable emotional states that exist as latent impressions in the human mind. Rasa, on the other hand, is the refined aesthetic relish or 'flavor' that results when these emotions are awakened and universalized through an artistic performance. While the Sthayi Bhava is the psychological substrate, Rasa is the transcendental experience enjoyed by the sensitive audience member.

146. (A) Shanta Rasa
An irregular or broken meter disrupts the sense of stability and equilibrium necessary for Shanta Rasa, which represents peace and tranquility. This Rasa requires a steady and harmonious rhythmic foundation to help the listener achieve a meditative state. In contrast, broken meters might support moods like terror or wonder, where the goal is to unsettle the audience rather than provide a sense of calm.

147. (C) Statement I is true but Statement II is false
Raga Dhyana verses were indeed critical for the development of Ragamala paintings, as they provided the thematic and visual foundation for the artists. Contrary to the second statement, these verses specifically describe the physical appearance, clothing, and surroundings of the personified Raga. These details were essential for painters to create accurate visual representations of the emotional mood associated with each musical scale.

148. (D) Adbhuta - Vismaya
Each Rasa is derived from a specific foundational emotion known as a Sthayi Bhava. Adbhuta Rasa, representing the aesthetic of wonder and the marvelous, is based on the Sthayi Bhava of Vismaya, which means amazement or surprise. In contrast, Shanta is based on Nirveda, Bhayanaka on Bhaya, and Veera on Utsaha. Identifying these foundational pairs is essential for understanding the structure of Indian aesthetics.

149. (C) Rasa and Bhava
The fine arts in the Indian tradition are considered 'sister arts' because they all share a common reliance on the principles of Rasa and Bhava. Whether through music, dance, or painting, the ultimate goal is to evoke a specific aesthetic flavor and communicate emotional states. This shared theoretical foundation allows for the seamless integration of different artistic mediums to create a unified and profound experience.

150. (B) Natyashastra
The Natyashastra, attributed to Bharata Muni, is the earliest surviving comprehensive treatise detailing the theory of Rasa. This ancient text provides the foundational 'Rasa Sutra' and explores how various emotional states are transformed into aesthetic relish through the performing arts. It serves as the primary source for all subsequent developments in Indian classical music, dance, theater, and the philosophy of art.

151. (B) I, II and III only
Sadharanikarana is the process of universalization where specific personal traits are removed to make emotions universal human experiences. This allows the audience to relish feelings like sorrow without suffering personal pain, leading to aesthetic bliss. Theorized by Bhattanayaka,

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and pure relish of Rasa, as the individual ego boundaries dissolve, enabling the spectator to experience aesthetic bliss that is free from personal bias.

221. (C) Rati (Love)
Rati is classified as a Sthayi Bhava, which is a stable and permanent emotional state that serves as the foundation for Shringara Rasa. In contrast, Glani, Shram, and Smriti are Vyabhichari Bhavas, representing transient or fleeting emotions that appear briefly to support the main mood. Understanding the difference between these enduring emotional roots and the passing waves of transient feelings is fundamental to the study of classical Indian aesthetics.

222. (D) Kant focused on judgment; Hegel on Spirit
The fundamental difference between the aesthetic theories of Kant and Hegel lies in their primary focus. Kant focused on the nature of aesthetic judgment, emphasizing the subjective feeling of pleasure and the formal qualities of objects. Hegel, however, viewed art as a manifestation of the absolute Spirit or Idea. While Kant examined how we perceive beauty, Hegel examined art as a historical and spiritual progression of human consciousness.

223. (C) Statement I is false but Statement II is true
Contrary to the idea that Rasas can be used without restriction, traditional Indian musicological texts provide specific recommendations for the application of Swaras and Jatis to evoke particular Rasas. Certain notes and melodic patterns are historically associated with specific emotional states. Therefore, while a performer has creative freedom, they usually follow established aesthetic guidelines to ensure that the music successfully communicates the intended mood to the sensitive audience.

224. (A) P-3, Q-1, R-4, S-2
Sattvika Bhavas are involuntary physical manifestations that arise during intense emotional experiences. Sveda refers to sweating, while Romancha is the term for horripilation or goosebumps. Ashru refers to tears, and Pralaya indicates a state of fainting or loss of consciousness. These spontaneous reactions are considered authentic indicators of the depth of the performer's internal emotional engagement, facilitating the audience's relish of the final Rasa.

225. (B) Created in South India during Chola dynasty
Ragamala paintings are not a product of the Chola dynasty in South India; instead, they originated and flourished primarily in Northern and Central India during the medieval period. Famous schools like the Rajput, Pahari, and Mughal schools are known for these miniatures. The paintings achieve a synthesis of music and poetry by visually depicting the personified moods associated with various Ragas, reflecting the sophisticated courtly culture of the North.

226. (A) Universal aesthetic sorrow that brings bliss
Through the process of Sadharanikarana, or universalization, the audience experiences the character's sorrow as a universal human emotion rather than personal pain. This refined aesthetic sorrow is what leads to the state of Rasa, providing a unique form of bliss. By moving beyond specific historical details and personal ego, the spectator can relish the beauty of the portrayal, transforming even tragic themes into a transcendental and pleasurable experience.

227. (A) Both A and R are true and R is the correct explanation of A.
Benedetto Croce's theory posits that art is essentially intuition, and this intuition is identical to expression within the mind of the creator. Therefore, the true work of art is completed once the artist successfully expresses an internal image. The physical manifestation, such as painting or singing, is merely a secondary recording of this mental act. This view emphasizes the primacy of the creative and intuitive process in aesthetics.

228. (D) Bhayanaka - Shanka, Trasa, Apasmara
Each Rasa is supported by specific transient emotions known as Vyabhichari Bhavas. For Bhayanaka Rasa, which represents terror, supporting states include Shanka (apprehension), Trasa (fright), and Apasmara (agitation). These fleeting feelings intensify the primary emotion of fear. The other pairings, such as Karuna with Shoka or Veera with Utsaha, mistakenly list Sthayi Bhavas rather than the transient emotions that emerge briefly during the performance to nourish the main Rasa.

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in producing a transcendent inner state in the recipient. Rather than focusing solely on formal physical attributes, the value of a work is determined by its ability to facilitate spiritual realization. This functional approach prioritizes the psychological and spiritual impact of the artwork, viewing it as transformational.

280. (D) Discipline aimed at achieving a non-dualistic state
Indian philosophers frame artistic engagement as a specialized discipline aimed at achieving an elevated, non-dualistic state of consciousness. This perspective treats art not as a casual pastime but as a rigorous practice that parallels spiritual training. By engaging with art in this structured manner, both the creator and the spectator participate in a process designed to reach profound aesthetic realization.

281. (A) Analytical and formalistic methodologies
Aesthetics according to Western philosophers generally operates through distinct analytical and formalistic methodologies. This approach focuses on dissecting the nature of beauty and art by examining objective properties and the cognitive processes involved in perception. It prioritizes rational discourse and logical evaluation, establishing criteria that rely on the critical judgment of the observer rather than on a spiritual transformation.

282. (B) Objective properties and judgment of taste
Scholarly examinations of Western aesthetics often center on the objective properties of the artwork, such as symmetry and form, alongside the subjective judgment of taste. This tradition evaluates how physical attributes contribute to the perception of beauty and how individuals categorize their aesthetic experiences. It emphasizes the role of the intellectual faculties in discerning value through a rational framework.

283. (B) Intrinsic property vs. rational interpretation
A major debate within the Western philosophical tradition concerns whether aesthetic value is an intrinsic property of the object or a product of the observer's rational interpretation. This discussion explores the relationship between the physical attributes of art and the cognitive processes that define beauty. It reflects a focus on categorizing aesthetic judgments and understanding the sociological foundations of value.

284. (A) Critical discourse on standards of beauty
The paradigm of Western aesthetics tends to prioritize a rational, critical discourse concerning the definitions and standards of beauty. This approach seeks to establish rigorous criteria for evaluating fine arts based on formal properties and logical reasoning. By focusing on critical evaluation, it provides a structured framework for understanding how intellectual faculties interact with artistic creations to discern aesthetic value.

285. (C) Formal properties and intellectual faculties
Criteria established by Western aesthetics focus heavily on formal properties and the intellectual faculties required to discern artistic value. This tradition emphasizes the importance of symmetry, proportion, and structure in the evaluation of fine arts. It frames aesthetic appreciation as a cognitive activity that involves critical analysis and the application of logic-based standards to determine the impact of creations.

286. (D) Skills necessary for a culturally refined life
The classification of the 64 kalas provides a structural overview of the diverse skills and disciplines deemed necessary for a culturally refined life. This system encompasses a wide spectrum of human activities, ensuring that individuals develop proficiency in multiple domains. Mastery over these arts was historically considered essential for social and intellectual advancement, reflecting a society that valued comprehensive education.

287. (C) Arts, crafts, culinary, and personal grooming
The activities encompassed by the 64 kalas range from fine arts like music and painting to practical crafts, culinary skills, and personal grooming. This broad spectrum demonstrates that the arts were not isolated into purely aesthetic domains but were integrated into various aspects of human existence. The inclusion of diverse practical and artistic disciplines highlights the value of well-rounded education.

288. (B) Integration into social and domestic existence
In Vatsyayan's framework, the arts are not isolated as abstract concepts but are integrated into everyday social and domestic existence. This

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a composition. It is a vital element in vocal music because it provides the rhythmic foundation for the Sahitya, ensuring that the lyrics flow harmoniously with the melody. By dictating the pace and structure of the text, Chhanda helps to establish and maintain the correct emotional tone, which is essential for the manifestation of Rasa.

238. (A) Both Statement I and Statement II are true
Immanuel Kant's 'Critique of Judgment' is a foundational text in Western aesthetics, where he explores the nature of beauty and taste. He argued that the judgment of beauty must be disinterested, meaning the observer is not motivated by personal desire or utility. This perspective suggests that aesthetic pleasure arises from the pure contemplation of an object's form, establishing a unique philosophical framework for understanding human perception of art.

239. (A) P-3, Q-4, R-1, S-2
The sixty-four Kalas encompass various modern artistic and practical categories. Alekhya corresponds to painting, while Vastu-vidya refers to architecture. Takshana involves wood carving or carpentry, and Suchi-vaya-karma refers to the arts of sewing and needlework. Correctly matching these ancient terms with their modern equivalents highlights the comprehensive curriculum of skills that defined a refined education and a sophisticated lifestyle in ancient Indian society.

240. (B) Rasa is synonymous with personal, real-life grief or joy.
Rasa is not synonymous with personal, real-life emotions; instead, it is an Alaukika or extraordinary experience. While mundane grief is painful, the aesthetic relish of Karuna Rasa in a performance brings a unique form of bliss through universalization. Rasa is experienced by the Sahridaya as a refined emotional essence that transcends the specific circumstances of daily life, distinguishing art from reality in the classical Indian philosophical tradition.

241. (B) Serious, majestic, and slightly playful moods
An uneven and asymmetric rhythmic cycle like Dhamar is aesthetically suited for serious and majestic moods, often with a slightly playful character. The complex structure of its beats provides a unique sense of weight and movement that supports the gravitas of classical compositions like Dhrupad. Such Talas allow for intricate rhythmic play that enhances the dignity and emotional depth of the performance, distinguishing it from simpler rhythmic patterns.

242. (A) Both A and R are true and R is the correct explanation of A.
The fine arts are interrelated because they share fundamental principles like rhythm, proportion, and the goal of evoking Rasa. Painting and sculpture often capture the essence of music and dance by freezing their dynamic movements in space. This shared reliance on aesthetic harmony allows different mediums to express similar emotional states, creating a unified cultural experience where visual imagery and temporal sound work together to reach the human spirit.

243. (C) Bibhatsa - Blue (Nila)
The Natyashastra assigns specific colors to the Rasas to guide their visual portrayal. Bibhatsa Rasa, representing disgust and repulsion, is associated with the color Nila, or blue. In contrast, Shanta is typically associated with white, and Hasya is also linked to white or pale tones. These symbolic colors are essential for establishing the mood through makeup and costume in classical theater, helping the audience identify the dominant emotion portrayed.

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244. (D) Elimination of individual ego boundaries
The successful functioning of Sadharanikarana during a performance depends on the elimination of individual ego boundaries. When the audience moves beyond personal identity, they can experience the portrayed emotions as universal human feelings. This state of universalization is what allows the spectator to relish Rasa, as it frees the emotion from the specific limitations of the actor or the individual listener, facilitating a collective and transcendental aesthetic experience.

245. (C) V only
Sattvika Bhavas are the involuntary physical manifestations of deep emotion, such as sweating, trembling, or tears. Unlike Vyabhichari Bhavas, which are transient emotional states, or Anubhavas, which can include voluntary gestures, Sattvika Bhavas arise spontaneously

229. (C) Music, Poetry, Painting, Sculpture, Architecture
The concept of 'Fine Arts' (Beaux-Arts) in the Western tradition traditionally groups together music, poetry, painting, sculpture, and architecture. These disciplines are distinguished from practical crafts or sciences by their focus on the creation of beauty and the evocation of aesthetic pleasure. This classification reflects a long-standing philosophical interest in the common principles that govern different modes of creative and artistic expression across various sensory mediums.

230. (B) I, II, IV and V
Bharata Muni identified four Rasas as the primary or 'Mula' sources from which the others are derived: Shringara, Raudra, Veera, and Bibhatsa. For example, Hasya is said to be derived from Shringara, and Karuna from Raudra. Therefore, while there are eight fundamental Rasas, the Natyashastra establishes a hierarchical relationship among them to explain how different aesthetic states evolve and relate to one another within the dramatic context.

231. (D) Note pitch has no psychological effect
The claim that note pitch has no psychological effect is incorrect, as the pitch and quality of Swaras are fundamental to manifesting Rasa. Traditional Indian music theory associates Komal notes with pathos and Shuddha notes with brighter, more active moods. The Vadi and Samvadi swaras are specifically used to establish the tonal character of a Raga, ensuring that the musical structure directly influences the listener's emotional response.

232. (A) Structural canvas to steadily build the Rasa
By using a 'Nom-Tom' alap followed by a slow Teental composition, the performer establishes a structural canvas that allows for the steady building of the Rasa. This slow and deliberate progression provides the necessary space for melodic exploration and emotional deepening. Such technical mastery is essential for manifesting the profound and meditative qualities of a Raga, ensuring that the audience can fully relish the intended aesthetic essence.

233. (A) I, III, II
According to Bhattanayaka, the aesthetic process follows three stages. First is Abhidha, the literal perception of the artwork. This is followed by Bhavakatva, the process of universalization where the emotion is freed from specific boundaries. Finally, the spectator reaches the stage of Bhogikriti, where they relish the universalized emotion as a state of bliss. This model explains how a physical performance leads to the final transcendental relish of Rasa.

234. (A) Sculpture capturing the essence of rhythm
The statue of Nataraja is a prime example of how sculpture can capture the essence of rhythm and movement within a static medium. Through dynamic balance and symbolic proportions, the spatial art form embodies the cosmic motion of dance. This illustrates the deep interrelation of the fine arts, where the principles of rhythm, which are temporal in music and dance, are translated into the permanent and spatial dimension of sculpture.

235. (D) Bhoga
Bhoga is the appropriate term for the final enjoyment or relish of a universalized emotion in Indian aesthetics. Proposed by Bhattanayaka, it refers to the state of bliss where the sensitive audience member relishes the Rasa in a way that is similar to tasting a delicious flavor. This experience is characterized by a temporary detachment from personal ego, allowing the spectator to achieve a transcendental state of spiritual and aesthetic pleasure.

236. (B) Alexander the Great
While Aristotle, Abhinavagupta, and Schopenhauer all discussed concepts related to emotional purging, purification, or release through art, Alexander the Great was a historical conqueror with no major contribution to aesthetic theory. Aristotle introduced Catharsis in tragedy, Abhinavagupta focused on the bliss of Rasa, and Schopenhauer viewed art as an escape from the Will. These scholars defined how art affects the human spirit, whereas Alexander represents a different historical sphere.

237. (C) Chhanda dictates the metrical structure
Chhanda refers to the metrical structure of poetic lyrics, governing the arrangement of syllables in

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based on the practitioner's successful execution of established performative rules.

254. (D) A conduit to manifest aesthetic essence
In the structural alignment of performance, the artist functions as a vital conduit for manifesting aesthetic essence. By utilizing stylized gestures and expressions, the practitioner facilitates the transmission of refined states to the spectator. This role requires the artist to move beyond personal emotion, acting as a disciplined channel through which the intended universal aesthetic flavor is effectively realized.

255. (C) Elevating mundane states to transcendental experience
The complex methodology governing aesthetic flavor aims to transform ordinary emotional states into a universalized, transcendental reality. This process involves a transition from localized, mundane feelings to a heightened state of shared aesthetic bliss. By applying structured paradigms, the framework ensures that artistic transmission elevates the human experience beyond everyday psychological boundaries into a more refined and specialized spiritual realm.

256. (B) The process of aesthetic realization and fruition
Rasa nishpatti specifically examines the intricate mechanics of how aesthetic realization is brought to fruition during a performance. This framework identifies the exact process where artistic components synthesize to produce a finished aesthetic flavor. In musical contexts, it serves to analyze the sequential development that leads to the final, successful manifestation of the intended emotional essence for the listener.

257. (D) An analytical tool for evaluating melodic structures
Within the discipline of classical music, the concept of nishpatti functions as a rigorous analytical tool. It allows for the evaluation of how specific melodic structures and progressions evoke intended aesthetic responses. By using this framework, practitioners and researchers can assess the effectiveness of musical compositions in facilitating the sequential process of aesthetic manifestation and its final successful realization.

258. (A) Synthesizing various musical components
To initiate the process of aesthetic fruition, a musician must intentionally synthesize various musical components. This deliberate orchestration involves blending specific notes, rhythms, and structural elements to create a unified auditory vehicle. The successful synthesis of these parts is essential for the audience to recognize and experience the intended aesthetic flavor, transforming a mere sequence of sounds into art.

259. (C) A sequential, structured phenomenon
The application of nishpatti principles establishes that the fruition of an aesthetic experience is not a random event. Instead, it is a sequential and highly structured phenomenon that follows a specific path during a performance. This structured approach ensures that the transition from musical execution to listener realization occurs through a logical progression of meticulously arranged and executed artistic elements.

260. (A) Execution and realization of Rasa nishpatti
The success of a classical music recital is fundamentally measured by the effective execution and subsequent realization of aesthetic fruition within the listener. This measurement focuses on the culmination of the nishpatti process rather than on external factors. It emphasizes the artist's ability to successfully lead the audience through a structured journey that results in a shared aesthetic experience.

261. (D) Foundational emotional state or psychological condition
Bhava represents the underlying emotional state or psychological substrate that exists as the raw material for artistic expression. It is the fundamental condition that must be present before any transformation into a refined aesthetic experience can occur. As a foundational element, it provides the psychological basis upon which the artist builds and develops the subsequent layers of universalized and impersonal aesthetic relish.

262. (B) Refined, universalized experience derived from Bhava
Rasa is conceptualized as the refined and universalized aesthetic experience that

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297. (A) Mirrored in kinetic movements of dance
Rhythmic structures found in music are directly mirrored in the kinetic movements of dance, demonstrating the deep structural connection between these art forms. The timing and pulse of the music provide the framework for the dancer's physical expression. This relationship ensures that the auditory and visual elements of a performance are synchronized, creating a coherent and multi-dimensional aesthetic experience.

298. (B) They inform the visual compositions of painting
The thematic narratives of poetry frequently inform the visual compositions of painting, establishing a link between linguistic and visual aesthetics. These stories provide the subject matter and emotional context that painters translate into color and form. This interrelation allows the visual arts to communicate complex ideas and moods that have foundational roots in the semantic content of literary traditions.

299. (B) Utilizing the interrelation of Fine Arts
Scholars argue that the true aesthetic potential of an artwork is maximized when the interrelation of Fine Arts is fully utilized. By integrating multiple disciplines, practitioners can generate a more profound and multi-dimensional experience. This holistic approach acknowledges that understanding one art form often requires knowledge of another, allowing the artist to create an ecosystem where media support each other.

300. (A) A more profound and multi-dimensional aesthetic experience
The synthesis of multiple artistic disciplines generates a more profound and multi-dimensional aesthetic experience than any single art form could achieve independently. This comprehensive artistic ecosystem relies on the interaction of diverse elements like rhythm, narrative, and visual structure. By combining these forces, the practitioner creates a unified presentation that engages the audience on multiple levels, fulfilling aesthetic potential.

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technical execution and the intended emotional impact.

271. (C) Rhythmic foundation
The cyclical rhythmic structure provides the foundational framework upon which a musical composition is built. It ensures a consistent timing that supports the development of melodic and lyrical elements. This rhythmic discipline is essential for maintaining the structural integrity of the performance, allowing the other artistic components to interact coherently to produce a sustained and impactful aesthetic experience for listeners.

272. (B) Literal meaning or narrative context directing the Rasa
In the generation of aesthetic flavor, lyrics provide the literal meaning and narrative context that direct the specific emotional outcome. They establish the primary emotional directive by grounding the music in a particular theme or story. This semantic content acts as a guide, ensuring that the listener understands the underlying psychological state that the rhythmic and melodic components are aesthetically amplifying.

273. (D) Linguistic delivery aligning with the musical meter
The metrical arrangement of a composition ensures that the delivery of the text aligns perfectly with the underlying musical meter. This alignment intensifies the resulting aesthetic flavor by creating a harmonious relationship between rhythm and language. When the linguistic structure and rhythmic discipline are synchronized, the resulting aesthetic experience becomes more coherent, allowing the emotional essence to be communicated effectively.

274. (A) Disrupts the relation necessary for Rasa to emerge
A misalignment between the text, metrical structure, and rhythmic foundation disrupts the cohesive relationship required for aesthetic flavor to emerge. These elements must work in synergy to create a unified experience. When they are disconnected, the structural pacing fails to support the narrative context, preventing the performance from successfully manifesting the intended emotional state and achieving a profound aesthetic impact.

275. (C) A coherent, impactful aesthetic experience
The synergistic relationship between rhythmic frameworks and narrative content organizes the psychological state into a coherent and impactful aesthetic experience. This structured approach ensures that the emotional articulation is not disorganized but follows a disciplined path. By combining semantic meaning with rhythmic and metrical precision, the performance transcends simple emotional expression to become a highly organized artistic event.

276. (A) Spiritual and experiential paradigm
The study of aesthetics within Indian philosophical thought is grounded in a deeply spiritual and experiential paradigm. This approach prioritizes the inner transformation of the observer over the mere objective properties of the artwork. It frames the interaction with art as a specialized discipline that leads to a heightened state of consciousness, emphasizing the subjective experience as a spiritual pathway.

277. (D) Ego dissolution for universalized bliss
Indian philosophical frameworks consistently emphasize the dissolution of the individual ego as a means to achieve a state of universalized bliss. This perspective views artistic engagement as a tool for transcending personal limitations. By moving beyond the self, the observer is able to access a shared, non-dualistic state of aesthetic consciousness that is considered the ultimate goal of profound art.

278. (B) To transcend ordinary cognitive limitations
In the context of Indian philosophy, the ultimate goal of interacting with art is to transcend ordinary cognitive limitations. This process allows the individual to access a heightened state of spiritual and emotional clarity that lies beyond everyday perception. Art serves as a vehicle for this transcendence, requiring a disciplined approach from both the artist and the audience for successful realization.

279. (C) Efficacy in producing a transcendent inner state
Within the Indian philosophical system, the evaluation of art relies primarily on its efficacy

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from a moved mind and cannot be easily faked. They represent the authentic and involuntary bodily response to internal experience, making them a crucial indicator of true emotional engagement in the realization of Rasa.

246. (B) Anumitivada - Bhatta Lollata
Anumitivada is the theory of inference proposed by the philosopher Shankuka, not Bhatta Lollata. Bhatta Lollata is known for Utpattivada, which focuses on the production of Rasa. Shankuka argued that the audience infers the emotion of the actor through their skillful imitation, using the analogy of a painted horse. Correctly identifying these theories and their proponents is fundamental for understanding the diverse philosophical interpretations of Bharata Muni's foundational Rasa Sutra.

247. (D) Classical Indian Aesthetics
The concept of Brahmananda Sahodara, which compares aesthetic experience to the supreme bliss of spiritual realization, is a central tenet of classical Indian aesthetics. It suggests that the relishing of Rasa is a transcendental act that provides a temporary escape from mundane ego. This philosophy elevates art to a sacred status, emphasizing its role in achieving a state of pure joy similar to the experience of the absolute truth or divine reality.

248. (A) Melodies categorized into Ragas and Raginis
The Raga-Ragini system refers to a traditional Indian classification of melodies where Ragas are viewed as male and Raginis as their wives. This personification of musical scales into families served as the thematic foundation for Ragamala paintings. These artworks visually depict the emotional and seasonal moods associated with these melodic archetypes, creating a unique synthesis of music, poetry, and visual art that flourished in the medieval period of Indian history.

249. (C) Shanta or Gambhir Rasa
A Mughal miniature depicting a musician and king with serene expressions and careful instrumental detail is designed to convey Shanta or Gambhir Rasa. This mood represents tranquility, gravity, and meditative peace. The synergy of the calm visual environment and the focused musical posture reflects the interrelation of art and sound aimed at achieving a state of deep reflection, rather than the energetic or aggressive emotions of other Rasas.

250. (A) Tools whose purpose is the manifestation of Rasa
The study of Rasa and aesthetics in Indian Classical Music reveals that technical elements like Swara, Tala, and Raga are essentially tools used for the ultimate purpose of manifesting Rasa. While technical mastery is required, the goal of a performance is to evoke a refined aesthetic relish in the sensitive listener. This perspective highlights the transcendental nature of music, where artistic skill serves as a gateway to emotional and spiritual fulfillment.

251. (B) As the ultimate essence or flavor of art
In the context of performance frameworks, Rasa represents the refined essence or flavor extracted from an artistic presentation. It transcends basic emotional states to become a fundamental aesthetic experience. This conceptualization views the artistic process as a means to reach a pinnacle of refined relish, where the spectator experiences a specialized aesthetic reality that is inherently transcendental.

252. (A) Through specific elements interacting dynamically
Traditional frameworks describe the systematic cultivation of aesthetic relish through the dynamic interaction of various performative components. These elements work in unison to build a structured experience for the audience. The methodology relies on precise alignments within the performance, ensuring that the transition from representation to universal aesthetic enjoyment occurs through a rigorous, rule-bound and highly structured process.

253. (C) It is an objective realization when conditions are met
Scholars following traditional principles argue that the manifestation of aesthetic experience within the audience is an objective realization. This event occurs predictably when specific performative conditions are optimally satisfied. It highlights a structured methodology where the spectator's experience is not random but follows a defined psychological and aesthetic trajectory

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perspective emphasizes the practical utility of artistic skills in enhancing the quality of life. By blending artistic capability with social duties, the system ensures that aesthetic practices remain relevant and functional within the context of a sophisticated personality.

289. (D) A holistic, sophisticated personality
Proficiency in the 64 kalas was considered essential for developing a holistic and sophisticated personality. By mastering a wide range of artistic and practical skills, individuals could demonstrate their refinement and intellectual depth. This categorization reflects a historical paradigm where artistic capability and social competence were seen as mutually reinforcing, contributing to a person's overall standing and community influence.

290. (A) Marker of intellectual and social refinement
Mastery over multiple kalas served as a definitive marker of intellectual and social refinement in historical contexts. This extensive knowledge indicated that an individual had undergone a comprehensive education across diverse fields. Scholars assert that such expertise was highly valued, as it represented a seamless blend of practical utility and artistic capability, distinguishing refined individuals from the broader social group.

291. (C) Visual art, musical theory, and poetic imagery
The history of Raga-Ragini paintings illustrates a unique synthesis of visual art, musical theory, and poetic imagery. This interdisciplinary practice allows for the transformation of abstract musical modes into tangible representations. By integrating these diverse elements, the tradition creates a complex aesthetic language where auditory experiences are visually documented and poetically described, resulting in a unified form of expression.

292. (A) Personified into visual forms and narratives
In the tradition of Raga-Ragini paintings, abstract musical melodies are systematically personified into distinct visual forms and narratives. This process involves translating the emotional essence of a raga into iconographic features and stories. By personifying musical modes, artists bridge the gap between sound and sight, allowing the audience to engage with the auditory experience through a specialized visual vocabulary.

293. (D) Verses outlining the mood and features of a raga
Raga Dhayana refers to the contemplative verses or poetic descriptions that outline the specific mood, deity, and iconographic features of a musical mode. These verses provide the textual framework that artists use to create visual representations. By capturing the aesthetic and emotional essence of the music in writing, Raga Dhayana serves as a vital guide for painter and meditator.

294. (B) The textual framework provided by Raga Dhayana
Artists utilized the textual framework provided by contemplative verses to create the visual vocabulary of Raga-Ragini paintings. This textual basis ensured that the paintings accurately reflected the specific mood and iconographic features associated with each raga. By relying on these descriptions, the visual art maintained a structural and thematic consistency with the musical theory it was designed to manifest.

295. (C) Meditative tools encapsulating aesthetic essence
Through the integration of contemplative verses, Raga-Ragini paintings function as meditative tools that encapsulate the aesthetic and emotional essence of the music. These works transcend mere illustration to become specialized instruments for spiritual and emotional engagement. They allow the viewer to access the core flavor of a musical mode by providing a visual anchor that is deeply unified.

296. (D) Constant interaction and structural support
The interrelation of Fine Arts posits that various artistic disciplines do not exist in isolation but constantly interact and structurally support one another. This principle highlights the fluid boundaries between music, dance, poetry, and painting. By acknowledging these connections, practitioners create unified aesthetic presentations where each art form borrows from and enriches others, leading to a profound experience.

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originates from the processing of foundational emotional states. While the underlying emotion is individualized, the resulting aesthetic flavor is impersonal and shared. This relationship defines a clear progression where the raw psychological material is artistically transformed into a sophisticated, transcendental state of delight that is accessible to the entire audience.

263. (C) Aesthetic flavor requires a psychological substrate
Theoretical frameworks posit that the emergence of aesthetic relish is impossible without the existence of a psychological substrate. This substrate provides the necessary material that undergoes transformation during a performance. Since aesthetic flavor is essentially a refined version of an emotion, the presence of the foundational emotional state is a prerequisite for the eventual manifestation of a universalized and shared aesthetic experience.

264. (D) Moving from personal states to shared aesthetic delight
The transformation from an emotional state to an aesthetic flavor involves moving from a personal, individualized condition to a state of shared delight. This metamorphosis shifts the focus from the specific experience of an individual to a universalized realization. It highlights a structured continuum where a localized cause is meticulously sculpted into a broad, impersonal effect that resonates with the listening audience.

265. (A) Portraying the underlying Bhava
To ensure the audience partakes in the resulting aesthetic experience, a performer must skillfully portray the underlying foundational emotion. By effectively manifesting this psychological state, the practitioner provides the catalyst for the audience's realization of the corresponding aesthetic flavor. The performance serves as a bridge, allowing the spectator to move from witnessing a depicted emotion to experiencing a refined aesthetic reality.

266. (B) As primary catalysts
Musical notes and rhythmic tempo serve as primary catalysts in the evocation of aesthetic flavor. These elements are not passive additions but active drivers that initiate and sustain the emotional environment of a performance. Their deliberate application ensures that the auditory sequence transforms into a structured aesthetic experience, making them fundamental tools for any practitioner aiming to manifest a specific Rasa.

267. (B) Melodic environment necessary to trigger a corresponding Rasa
The precise application of specific musical notes is essential for creating the melodic environment required to trigger a corresponding aesthetic flavor. Different combinations of notes establish unique tonal landscapes that resonate with particular emotional states. By carefully selecting and executing these notes, the musician builds a structural foundation that allows the intended aesthetic experience to manifest clearly for the listening audience.

268. (A) It dictates the pacing and intensity of the experience
Rhythm and tempo manipulation directly influence the pacing and intensity of the aesthetic experience during a musical performance. By adjusting the speed of the delivery, the musician can intensify or soften the emotional impact of the piece. This control over time ensures that the aesthetic manifestation remains consistent and moves at a rate that effectively engages the psychological state of listeners.

269. (C) A profound, contemplative aesthetic state
Combining a deliberate, slow tempo with specific melodic combinations cultivates a profound and contemplative aesthetic state. This particular orchestration slows the progression of the music, allowing the listener to deeply absorb the tonal qualities and emotional nuances. Such a structural arrangement is designed to shift the emotional contour toward reflection and depth, demonstrating how technical elements directly shape aesthetic realization.

270. (D) The intended Rasa remains unrealized
Without the deliberate orchestration of notes and rhythm, the intended aesthetic flavor fails to manifest during a performance. The realization of this state is structurally dependent on the calibration of these musical elements. If the components are not carefully aligned and managed, the acoustic phenomena remain raw sounds, unable to bridge the gap between

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CHAPTER 04

Research Methodology and Pedagogy, Avenues, Interdisciplinary Aspects and Modern Technology

1. What defines the primary purpose of a review of literature in music research?
(A) To replicate the specific methodologies employed by earlier generations of scholars
(B) To identify knowledge gaps and establish a theoretical framework
(C) To increase the overall length and word count of the final research report
(D) To catalog every reference book and journal available in an academic library

2. Which of the following statements correctly describes a valid research problem in music pedagogy?
(A) A specific issue or knowledge gap that the study aims to address
(B) A topic that focuses exclusively on ancient texts without any modern practical application
(C) An area of study that explicitly forbids any modern technological or digital interventions
(D) An established historical fact that requires no additional empirical or critical investigation

3. All of the following are primary sources of data collection in music research EXCEPT:
(A) Live, structured interviews conducted with established classical music maestros
(B) An original, unedited primary manuscript containing a raga composition
(C) A published textbook analyzing historical musical periods
(D) Direct field audio recordings of an active and ongoing tribal folk performance

4. Given below are two statements regarding research topics in music:
Statement I: The selection of a suitable research topic in music should solely depend on the researcher's personal bias.
Statement II: A suitable research topic must be feasibility, relevant, and supported by accessible data sources.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

5. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Preparing a detailed synopsis is a mandatory first step before initiating formal research data collection.
Reason (R): A synopsis provides a structured blueprint, outlining the objectives, methodology, and expected outcomes of the research.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Identify the correctly matched pair regarding music research methodology.
(A) Quantitative Research – Exploring the subjective emotional depth of a specific Raga
(B) Applied Research – Designing a curriculum for Hindustani vocal music instruction
(C) Qualitative Research – Measuring exact

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56. Which of the following is defined as a systematic process of gathering observations or measurements in research?
(A) Data Collection
(B) Indexing
(C) Plagiarism
(D) Proofreading

57. Identify the correct statement regarding "Research Avenues" in music.
(A) It examines the specific frequencies of various sitar strings
(B) It deals exclusively with calculating tax rates on instruments
(C) Investigating how music functions within society and culture
(D) It is strictly and exclusively concerned with clinical therapy

58. Which of the following is a negative consequence of relying purely on internet sources for music research?
(A) High risk of encountering unverified information
(B) Providing quick access to international open-access journals
(C) Utilizing the ability to translate technical foreign language texts
(D) Facilitating the easy sharing of audio files between researchers

59. Given below are two statements regarding project report preparation:
Statement I: Preparing a project report requires a logical flow from introduction to methodology, findings, and conclusion.
Statement II: A project report does not need to cite references if the researcher has paraphrased the information.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

60. Match the Post-Independence Trends in List I with their Characteristics in List II.
List I: (Post-Independence Trends)
P. University Music Education
Q. Electronic Tanpura
R. Government Patronage
S. Fusion Music
List II: (Characteristics)
1. Sangeet Natak Akademi and AIR
2. Standardized syllabus and examinations
3. Blending Indian classical with global genres
4. Technological replacement of manual drone accompaniment
(A) P-2, Q-4, R-1, S-3
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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61. Identify the incorrect statement regarding the "Methodology of Music Research".
(A) It involves selecting appropriate techniques for data gathering.
(B) Qualitative methods are often used to analyze aesthetic expressions.
(C) The methodology must be kept secret and not mentioned in the report.
(D) It guides the researcher in validating the hypothesis.

62. Identify the incorrect pair regarding parts of a research report.
(A) Bibliography – List of references
(B) Primary Data – Original field recordings
(C) Literature Review – Survey of previous studies
(D) Synopsis – A detailed final research publication

63. "Empirical research" in music relies fundamentally on:
(A) Verifiable observation or experience rather than theory
(B) Relying entirely on the pure imagination of the researcher
(C) Using unverified and non-peer-reviewed personal internet blogs
(D) Basing research strictly on mythological stories and legends

64. A researcher conducting a field study among the Baul singers of Bengal to document their oral traditions is primarily engaged in:
(A) Strictly experimental laboratory research
(B) Ethnographic or cultural research

15. Arrange the following steps of Music Research Methodology in the correct chronological order:
I. Analysis of Data
II. Formulation of Research Problem
III. Writing the Project Report
IV. Data Collection
(A) II, IV, I, III
(B) II, I, IV, III
(C) IV, II, I, III
(D) I, II, IV, III

16. To effectively utilize electronic equipment for analyzing the microtones (shrutis) of a sitar, a researcher must possess competency in which interdisciplinary field?
(A) Music and Social Sciences
(B) Music and Physics (Acoustics)
(C) Music and Religion
(D) Music and Literature

17. Indexing in a research project report refers to:
(A) The formal process of formulating the central hypothesis for the study
(B) An alphabetical list of terms and names with page numbers
(C) The specific chapter containing the primary raw data tables and charts
(D) The graphical representation and visual analysis of the collected data

18. All of the following are components of modern technology used in music research EXCEPT:
(A) Palm-leaf manuscript styluses
(B) Live interviews with classical music maestros
(C) An original unedited manuscript of a raga composition
(D) Direct audio recordings of an ongoing tribal folk performance

19. Given below are two statements regarding post-independence music pedagogy in India:
Statement I: Post-independence, the Guru-Shishya parampara has remained completely immune to institutionalized music education.
Statement II: The establishment of universities and music colleges after independence brought structural changes to music pedagogy in India.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

20. Consider the following statements about Data Analysis in music research:
I. It involves interpreting the collected qualitative and quantitative data.
II. It is always done before the literature review.
III. It can utilize software tools for audio frequency analysis.
IV. It strictly prohibits the use of statistical tools.
Which of the above statement(s) is/are correct?
(A) I and II
(B) I and III
(C) II and IV
(D) I and III

21. Identify the correctly paired aspect of research referencing.
(A) Plagiarism – Giving proper credit to original authors
(B) Primary Source – A book reviewing someone else's research
(C) Footnote – A citation placed at the bottom of the page
(D) Appendix – The main body text of the thesis

22. What is the most appropriate method to gather qualitative data regarding the evolutionary changes in the Thumri style over the last 50 years?
(A) Conducting standardized, closed-ended online polls for the public
(B) In-depth interviews with veteran Thumri exponents
(C) Analyzing demographic census data from national government records
(D) Using a standard metal tuning fork to check the frequency of the pitch

23. The adoption of internet broadcasting and digital streaming has led to which effect on Indian classical music?
(A) A severe and permanent reduction in the global reach of Indian artists
(B) The complete and total eradication of live in-person music concerts
(C) The permanent loss of standard tuning in modern electronic instruments
(D) Democratized music consumption and easier archival access

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(Chhandas) in musical compositions.
II. It examines the relationship between text and melody in forms like Thumri and Ghazal.
III. It strictly avoids any analysis of regional folk songs.
IV. It helps understand the narrative structures in Prabandha and Dhrupad.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

41. Identify the correctly paired source of data.
(A) Secondary Source – A live interview conducted by the researcher
(B) Primary Source – An original 18th-century treatise on musicology
(C) A recent book summarizing various older music texts
(D) Tertiary Source – A newly recorded raw audio file of a performance

42. What is the most appropriate method to evaluate the effectiveness of a new electronic Tanpura app in a vocal training class?
(A) A controlled experimental study comparing digital and manual tools
(B) Reading an ancient and historical text on Indian string instruments
(C) Calculating the exact financial and subscription cost of the mobile app
(D) Analyzing the visual design and graphic aesthetics of the app's logo

43. The cause-and-effect relationship between rapid modernization and Indian classical music has led to:
(A) Musicians completely abandoning their traditional acoustic instruments
(B) Only ancient ragas being performed exclusively in religious temples
(C) A total and legal ban on using Western instruments in Indian music
(D) Shorter concert durations and adaptation to recorded formats

44. When a researcher uses statistical software (like SPSS) to analyze the survey responses of 500 music students regarding their learning preferences, they are applying:
(A) Applying a purely and strictly philosophical research methodology
(B) Quantitative data analysis through modern technology
(C) Conducting a thorough historical and academic literature review
(D) Creating an abstract indexing system for all research keywords

45. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The internet has revolutionized the methodology of music research.
Reason (R): It provides instantaneous access to global databases, digital archives, and remote networking with experts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. An "Abstract" in a research project report is defined as:
(A) The detailed and comprehensive methodology section of the report
(B) The alphabetical list of books and journals consulted for study
(C) The graphical charts and data tables used for statistical analysis
(D) A concise summary of the entire research study

47. Identify the correct statement regarding "Research Methodology".
(A) The systematic analysis of methods applied to a field of study
(B) It refers only to the final printing and binding of the thesis work
(C) It entirely eliminates the need for any primary data collection steps
(D) It only involves reading published books without forming any hypothesis

48. All of the following are essential components of a Research Synopsis EXCEPT:

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(C) Secondary data is obtained from previously published materials.
(D) Audio-visual archives serve as vital data sources in musicology.

32. Identify the incorrect pair regarding parts of a research report.
(A) Title Page – Mentions the research topic and author
(B) Methodology – Presents the final conclusions of the study
(C) Literature Review – Analyzes prior research on the subject
(D) Bibliography – Lists all references used

33. The study of how musical traditions are passed down from generation to generation in specific cultural communities falls under:
(A) Music and Physics
(B) Music and Culture / Sociology
(C) Music and Botany
(D) Music and Mathematics

34. A researcher studies how listening to specific Indian Ragas impacts the heart rate and stress hormones in hospital patients. This case is based on:
(A) Music Therapy
(B) Music and Literature
(C) Pedagogy
(D) Economics

35. Consider the following statements regarding new trends in Indian Music in the post-independence era:
I. Decline of the traditional Gharana monopoly due to institutional education.
II. Introduction of electronic media like radio and television broadcasting.
III. Complete disappearance of classical music from society.
IV. Fusion of Indian music with global genres.
V. Stagnation in the invention of new musical instruments.
Which of the above statement(s) is/are correct?
(A) I, II, IV
(B) II, III, V
(C) I, II, IV
(D) I, IV, V

36. Competency in preparing a reference list requires understanding different citation styles. Which of the following is a recognized citation style often used in humanities?
(A) APA
(B) MLA
(C) Chicago
(D) All of the above

37. Given below are two statements regarding action research in music pedagogy:
Statement I: Action research in music pedagogy is used to solve immediate, practical problems in classroom teaching.
Statement II: Action research aims to formulate universal laws of physics that apply to sound.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

38. The term "Review of Literature" primarily implies:
(A) Writing a new work of fiction based on the lives of historical musicians
(B) Evaluating and summarizing existing research on a chosen topic
(C) Reviewing the lyrical and poetic content of specific regional songs only
(D) Publishing a commercial music album for public digital distribution

39. Which among the following does NOT represent a modern technology avenue for data collection in music?
(A) Online Google Forms for distributing standardized questionnaires
(B) Digital sound libraries containing archival audio recordings
(C) Spectrogram audio analysis tools used for frequency measurement
(D) Manual handwritten letters sent via the postal service

40. Consider the following statements about the interdisciplinary aspect of Music and Literature:
I. It involves the study of poetic meters

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24. A student uses software to convert a sung melody directly into Western staff notation. This is an application of:
(A) Modern technology in music analysis
(B) Archival indexing
(C) Pure philosophical research
(D) Literature review

25. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Interdisciplinary research between Music and Mathematics is highly feasible.
Reason (R): Rhythmic cycles (Talas), fractions of beats (Laya), and permutations of notes (Paltas) inherently follow mathematical principles.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following best defines a "Hypothesis" in music research?
(A) A tentative statement predicting the relationship between variables
(B) A proven and universally accepted law of physical acoustics
(C) A comprehensive list of references found at the end of a book
(D) The final concluding statement of the completed project report

27. Identify the correct statement regarding "Research Avenues" in music.
(A) Music research is strictly and exclusively restricted to performance practice
(B) Exploring the impact of music on the economy is not a valid academic avenue
(C) Religion has no significant connection to musicological research in India
(D) Linking music with fields like psychology and culture to expand avenues

28. Which of the following is an exception to the ethical guidelines of writing a project report?
(A) Acknowledging all primary and secondary sources used in the study
(B) Presenting falsified data to support a research claim
(C) Maintaining objective and neutral perspectives throughout the writing
(D) Ensuring accurate and consistent citations for all referenced works

29. Given below are two statements regarding the relationship between Music and Philosophy:
Statement I: The relationship between Music and Philosophy focuses heavily on aesthetics, the nature of beauty, and the concept of 'Nada Brahman'.
Statement II: Music and Philosophy research deals exclusively with calculating the financial costs of concert instruments.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

30. Match the Interdisciplinary Avenues in List I with their Research Focus in List II.
List I: (Interdisciplinary Avenues)
P. Music and Religion
Q. Music and Economics
R. Music and Sociology
S. Music and Physics
List II: (Research Focus)
1. Impact of digital streaming on artists' revenue
2. Study of Bhakti movement and Temple music
3. Analysis of sound wave frequencies
4. Social status of hereditary musicians
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

31. Which of the following is an incorrect statement about data collection?
(A) Questionnaires are an invalid tool for music research.
(B) Primary data is original data collected first-hand.

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(A) The clear and descriptive title of the intended research project
(B) The final, exhaustive conclusion of an uncompleted study
(C) The specific objectives and primary goals of the planned study
(D) The proposed methodology and techniques for data investigation

49. Given below are two statements regarding the relationship between Music and Philosophy:
Statement I: In post-independence India, institutionalization of music led to the creation of standardized syllabi and examination systems.
Statement II: Institutionalization ensured that music education remained restricted only to royal families.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

50. Consider the following statements about Music Therapy:
I. It is an interdisciplinary field combining music and psychology/medicine.
II. It requires empirical research to validate its clinical effectiveness.
III. It can only be practiced using Western classical music.
IV. It uses musical interventions to accomplish individualized medical/psychological goals.
V. It has no scope for academic research.
Which of the above statement(s) is/are correct?
(A) I, II, IV
(B) I, III, V
(C) II, III, IV
(D) I, IV, V

51. Identify the correctly paired aspect of research referencing.
(A) Plagiarism – Academic theft
(B) Footnote – Source reference at the bottom of the page
(C) Appendix – The central hypothesis of the research
(D) Data Analysis – Interpreting collected information

52. What is the most significant impact of integrating "Computer and Internet" into music pedagogy?
(A) Eradication of the need for daily vocal practice and riyaaz
(B) Replacement of the Guru with artificial intelligence platforms
(C) Decreased accessibility to varied regional and global musical styles
(D) Facilitation of distance learning and digital notation use

53. The adoption of internet broadcasting and digital streaming has led to which effect on Indian classical music?
(A) A complete and total halt in all forms of acoustic research
(B) The legal banning of traditional instruments in recording studios
(C) Shift towards studying home-studio and distribution economics
(D) The complete and total irrelevance of international copyright laws

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54. A researcher wants to compare the frequency spectrum of a Dhrupad vocal performance with a Khayal performance. Which application of modern technology is best suited?
(A) Searching for lyrics on the internet
(B) Pitch analysis using a digital spectrogram
(C) Creating a bibliography in MS Word
(D) Reading a 19th-century text on vocal styles

55. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Identifying the research problem is the most crucial step in the research process.
Reason (R): A clearly defined research problem directs the formulation of objectives, hypothesis, and research design.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

ability to hear pitch
(C) Enhanced preservation and micro-analysis of techniques
(D) The complete irrelevance of all traditional musical notation systems

74. A researcher using a digital metronome and frequency analyzer to test the rhythmic precision of different Tabla players is applying:
(A) Technology in empirical music research
(B) Pure literature review
(C) Historical documentation
(D) Religious musicology

75. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The methodology used for a historical study of music is different from the methodology used for music therapy research.
Reason (R): Historical studies rely heavily on archival texts and secondary sources, whereas therapy research often requires experimental and clinical data.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. What is the definition of "Plagiarism" in the context of academic report writing?
(A) Quoting an author with the use of proper and accurate citation
(B) Presenting another's work as one's own without credit
(C) Summarizing multiple books within the academic literature review
(D) Using a common and standardized digital software for typing

77. Identify the correct statement regarding "Research Pedagogy".
(A) It refers exclusively and strictly to performing live on stage
(B) It completely and strictly prohibits any interdisciplinary studies
(C) Systematic teaching and understanding of research methods
(D) It solely relies on ancient Sanskrit treatises without application

78. All of the following are benefits of a well-prepared synopsis EXCEPT:
(A) It helps the researcher stay focused on the objectives.
(B) It provides the review committee with a clear plan of the proposed study.
(C) It helps in estimating the time and resources required.
(D) It guarantees the immediate award of a doctoral degree.

79. Given below are two statements regarding the use of the internet in music research:
Statement I: The internet serves as a massive repository for secondary data collection in music research.
Statement II: Every piece of information found on the internet is academically verified and directly citable in a research thesis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

80. Match the Modern Technologies in List I with their Research Applications in List II.
List I: (Modern Technologies)
P. SPSS / Excel
Q. Mendeley / Zotero
R. Audacity / Praat
S. JSTOR / Shodhganga
List II: (Research Applications)
1. Reference and bibliography management
2. Acoustic and sound wave analysis
3. Accessing peer-reviewed journals and theses
4. Statistical data analysis
(A) P-4, Q-1, R-2, S-3
(B) P-4, Q-1, R-2, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

81. Which of the following is an INCORRECT statement regarding data analysis?

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(C) Acoustic physics-based research
(D) Economic and financial research

65. Arrange the following steps of Literature Review in chronological order:
I. Synthesizing the gathered information
II. Identifying the research keywords
III. Searching relevant databases and libraries
IV. Evaluating and selecting the most relevant sources
(A) II, III, IV, I
(B) II, III, IV, I
(C) II, IV, III, I
(D) I, II, III, IV

66. To analyze the economic impact of the COVID-19 pandemic on classical musicians, a researcher must employ competencies from which disciplines?
(A) Music and Economics
(B) Music and Physics
(C) Music and Literature
(D) Music and Religion

67. The primary function of "References" in a research project is to:
(A) Artificially increasing the total word count of the report
(B) Providing a brief summary of the researcher's own life history
(C) Giving credit to authors and allowing source verification
(D) Displaying all the raw data charts and statistical tables

68. Which of the following is NOT an interdisciplinary aspect of music?
(A) Clinical Music Therapy
(B) Music and Mathematics
(C) Music and Psychology
(D) Music and Exoplanet Astronomy

69. Given below are two statements regarding the psychology of music:
Statement I: The psychological study of music investigates how the human brain processes rhythm, pitch, and emotion.
Statement II: Psychology has no role in understanding why certain ragas evoke specific rasas (emotions).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

70. Consider the following statements about modern electronic equipment in music:
I. Synthesizers can replicate the sounds of traditional instruments.
II. Electronic instruments are completely immune to tuning variations caused by temperature.
III. The use of electronic equipment has changed modern performance aesthetics.
IV. Electronic equipment has completely eradicated the acoustic Sitar.
Which of the above statement(s) is/are correct?
(A) I and II
(B) I and III
(C) II and IV
(D) III and IV

71. Identify the correctly paired concept.
(A) Data Collection – Writing the final conclusion of the study
(B) Qualitative Research – Measuring exact and precise decibel levels
(C) Index – Placed at the very beginning of the research thesis
(D) Using plagiarism software like Turnitin

72. What is the most appropriate reason for a researcher to study the post-independence trends in Indian music?
(A) To understand socio-political and global impacts on music
(B) To prove that ancient musical systems were historically inferior
(C) To strictly memorize the names of all modern political figures
(D) To completely avoid the study of fundamental and basic ragas

73. The integration of modern technology in research documentation has directly caused:
(A) The complete and permanent loss of all traditional oral traditions
(B) A decline in the researchers' cognitive

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sound frequencies using digital electronic tuners

(D) Fundamental Research – Organizing a public music concert for the purpose of fundraising

7. Which among the following is the most appropriate criteria for selecting a research area in modern Indian musicology?

(A) The research area should ideally be completely isolated from all other academic disciplines

(B) The study area must solely focus on vocal performance while strictly excluding instrumental music

(C) The research topic must be chosen based on its immediate likelihood to generate financial profit

(D) Contemporary relevance, resource availability, and academic contribution

8. The growing integration of music therapy in clinical psychology has resulted in which of the following effects on music research?

(A) Interdisciplinary research on physiological and neurological sound responses

(B) A significant and complete decline in the academic study of traditional raga grammar

(C) The total exclusion of subjective emotional experiences from the field of modern musicology

(D) A rigid legal restriction limiting music researchers exclusively to licensed medical practitioners

9. A researcher wants to study the psychological impact of specific ragas on anxiety levels in teenagers. Which interdisciplinary approach should be applied?

(A) Music and Economics

(B) Music and Physics

(C) Music and Psychology

(D) Music and Literature

10. Match the research stages in List I with their functions in List II.

List I: (Research Stages)

P. Literature Review

Q. Data Collection

R. Data Analysis

S. Report Writing

List II: (Functions)

1. Drawing inferences from compiled information
2. Presenting findings in a structured format
3. Gathering primary and secondary evidence
4. Surveying prior academic work

(A) P-4, Q-3, R-1, S-2

(B) P-3, Q-4, R-2, S-1

(C) P-1, Q-2, R-3, S-4

(D) P-2, Q-1, R-4, S-3

11. Which of the following is an INCORRECT statement regarding the preparation of a research synopsis?

(A) It must include a tentative and well-structured chapterization plan

(B) It requires a brief but critical review of relevant scholarly literature

(C) It must clearly state the main research questions or formal hypotheses

(D) It serves as the final published document of the study

12. Identify the incorrect pair of interdisciplinary music research.

(A) Music and Physics – Acoustics of musical instruments

(B) Music and Economics – Neurological impacts of soundwaves

(C) Music and Mathematics – Rhythmic permutations and combinations (Khandameru)

(D) Music and Sociology – The role of Gharanas in social stratification

13. Which component is specifically used to list all the sources consulted during a research project in alphabetical order at the end of the report?

(A) Index

(B) Foreword

(C) Bibliography

(D) Abstract

14. A scholar is investigating the lyrical beauty of Jayadeva's Gita Govinda and its integration into Odissi music. This case best illustrates which interdisciplinary avenue?

(A) Music and Mathematics

(B) Music and Physics

(C) Music and Economics

(D) Music and Literature

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(A) It helps in drawing valid and logical conclusions from raw data
(B) Relying on intuition without analyzing the data
(C) It can be qualitative (thematic) or quantitative (statistical)
(D) It relies on the methodology defined earlier in the research

82. Identify the incorrect pair regarding interdisciplinary approaches.
(A) Music and Physics – Studying the marketing strategies for music albums
(B) Music and Religion – Studying Sufi Qawwali
(C) Music and Mathematics – Analyzing the fractional divisions of Teental
(D) Music and Psychology – Investigating cognitive responses to specific scales

83. The study of the philosophical aspects of music primarily involves exploring:
(A) The exact and current financial cost of a new harmonium
(B) The binary code and digital structure of modern audio files
(C) Aesthetics, the nature of beauty, and the concept of Nada
(D) The physical and biological anatomy of human vocal cords

84. A student conducts a survey among 100 people to see if listening to classical music while studying improves their concentration. This is an example of applying:
(A) Historical research methods
(B) Music and Psychology / Applied Research
(C) Philosophical review
(D) Music and Psychology / Applied Research

85. Consider the following statements about the "Review of Literature":
I. It helps prevent duplication of research.
II. It is purely optional and often skipped in serious academic research.
III. It contextualizes the current study within existing academic debates.
IV. It only involves reading books published in the last two years.
V. It helps refine the research problem and methodology.
Which of the above statement(s) is/are correct?
(A) I, III, V
(B) II, IV, V
(C) I, III, V
(D) III, IV, V

86. Evaluating a historical music manuscript for authenticity and authorship requires which research competency?
(A) Statistical analysis
(B) Internal and External historical criticism
(C) Digital sound engineering
(D) Clinical psychological testing

87. A "Questionnaire" is fundamentally defined as:
(A) A list of all electronic equipment used in a recording studio
(B) The final concluding chapter of a completed research thesis
(C) A specific software used for checking academic plagiarism
(D) A set of questions used to gather data from respondents

88. Which of the following is NOT an element typically included in the Appendix of a music research project?
(A) The central conclusion and final findings
(B) Extended data tables and charts
(C) Blank sample copies of questionnaires used
(D) Lengthy musical notations supporting a minor point

89. Given below are two statements regarding post-independence music patronage:
Statement I: Post-independence, the patronage of music shifted from royal courts to the government, corporate sponsors, and the general public.
Statement II: All-India Radio (AIR) played a minimal role in popularizing classical music after independence.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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(B) Information acquired by observation or experimentation
(C) Information based entirely on mythological texts and legends
(D) Information based on purely fictional stories and narratives

157. Identify the correct statement regarding the role of "Economics" in music research.
(A) Economics has absolutely and totally no connection to music
(B) It dictates the structural and grammatical rules of a Raga
(C) Studying industry finances, patronage, and livelihoods
(D) It analyzes the poetic and metrical structure of song lyrics

158. Which of the following is NOT a characteristic of a good research problem?
(A) It is clear and unambiguous.
(B) It is testable or verifiable.
(C) It addresses a gap in knowledge.
(D) It is impossible to solve.

159. Given below are two statements regarding research ethics:
Statement I: A researcher should manipulate collected data to ensure the hypothesis is proven true.
Statement II: Ethical research requires reporting data truthfully, even if it contradicts the initial hypothesis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

160. Match the types of Research in List I with their Definitions in List II.
List I: (Types of Research)
P. Fundamental Research
Q. Applied Research
R. Action Research
S. Historical Research
List II: (Definitions)
1. Solving practical problems in immediate settings (e.g., classrooms)
2. Studying past events to understand present context
3. Developing new theories or expanding basic knowledge
4. Utilizing existing knowledge to solve specific real-world issues
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

161. Identify the INCORRECT statement regarding referencing styles.
(A) APA, MLA, and Chicago are popular referencing styles.
(B) Consistency in following one specific referencing style is mandatory throughout the report.
(C) Citations help avoid plagiarism.
(D) References only need to include the author's first name.

162. Identify the incorrect pair regarding research tools.
(A) Pitch Analyzer – Software for economic modeling
(B) Interview – Verbal interaction for data collection
(C) Questionnaire – Written set of questions
(D) Recorder – Capturing live audio data

163. The term "Interdisciplinary" in academic research means:
(A) Isolating a subject completely from all other academic disciplines
(B) Studying a subject without the use of any formal discipline
(C) Combining insights from multiple disciplines for a topic
(D) Focusing strictly and exclusively on a single and tiny sub-topic

164. A researcher analyzing how the emotional impact of Raga Darbari is affected by different rhythmic tempos is working at the intersection of Music and:
(A) Botany
(B) Economics
(C) Literature
(D) Psychology

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98. All of the following disciplines are generally grouped under "Social Sciences" in the context of interdisciplinary music research EXCEPT:
(A) Quantum Physics
(B) Sociology
(C) Anthropology
(D) Economics

99. Given below are two statements regarding the selection of a research topic:
Statement I: The selection of a research topic should be broad and vague to allow for maximum flexibility during writing.
Statement II: A well-selected research topic should be highly specific, clearly defined, and manageable within the given timeframe.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

100. Consider the following statements about the interdisciplinary area of "Music and Economics":
I. It studies the financial impact of the music industry.
II. It involves analyzing copyright laws and artist royalties.
III. It focuses on the physiological healing of patients.
IV. It examines music as a commodity in the digital streaming era.
V. It dictates the grammatical rules of ancient ragas.
Which of the above statement(s) is/are correct?
(A) I, II, IV
(B) II, III, V
(C) I, III, V
(D) I, II, IV

101. Identify the incorrectly paired research step.
(A) Identifying the problem – Determining the research gap
(B) Data Analysis – Processing the collected information
(C) Preparing Synopsis – Writing the final index of the published book
(D) Report Writing – Documenting the research findings logically

102. The post-independence era witnessed a new trend of organizing large-scale public music festivals. This shift is primarily studied under:
(A) Music and Physics
(B) Music and Sociology / Cultural Studies
(C) Pure Mathematics
(D) Music Therapy

103. Which is the most appropriate platform for finding peer-reviewed academic articles related to musicology?
(A) Social media meme pages
(B) Commercial e-commerce websites
(C) Entertainment gossip magazines
(D) JSTOR or Google Scholar

104. A researcher uses an online database (like Shodhganga) to find previous Ph.D. theses on "Thumri". This act is primarily a part of:
(A) Literature review
(B) Formulating the conclusion
(C) Final proofreading
(D) Designing an electronic instrument

105. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The methodology of music research differs significantly from strict laboratory-based hard sciences.
Reason (R): Music research often deals with subjective aesthetics, emotional responses, and cultural history, which cannot always be quantified strictly by laboratory instruments.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. In research terminology, what does "Secondary Data" refer to?
(A) Data previously gathered and published by others
(B) Data collected directly from the first-hand experience

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Bhajan, Kirtan, and Qawwali.
III. It avoids discussing any spiritual concepts.
IV. It explores the concept of "Nada Brahman" (Sound as God).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

141. Identify the correctly paired concept in methodology.
(A) Sample – The entire population in the universe
(B) Hypothesis – The final proven law
(C) Survey – Gathering data from a representative group
(D) Bibliography – A list of musical instruments

142. What is the most appropriate way to organize the main body of a project report?
(A) As a single and unbroken paragraph of approximately 50 pages
(B) Alphabetically based on the first letter of each new sentence
(C) Randomly placing all collected data and final conclusions
(D) Structuring into chapters and sections with clear headings

143. The cause-and-effect relationship of the widespread use of the microphone in post-independence Indian music led to:
(A) The rise of crooning and projecting nuances to audiences
(B) The complete and total extinction of all vocal music forms
(C) Musicians shouting much louder during their live concerts
(D) The absolute and total banning of traditional percussion

144. Using a computer algorithm to mathematically analyze the permutations of notes in a given Raga is an application of:
(A) Music and Sociology or general cultural studies
(B) Music and Mathematics or Modern Technology
(C) Music and Religion or historical spiritual studies
(D) Clinical Music Therapy or medical applications

145. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The study of Music and Literature is deeply interconnected.
Reason (R): Many musical forms like Prabandha, Dhrupad, and Rabindra Sangeet heavily rely on the aesthetic and metric structure of poetic texts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

146. A "Primary Source" in music research is strictly defined as:
(A) An original document or recording from the time studied
(B) A recently published and multi-volume music encyclopedia
(C) A brief and unverified Wikipedia article on musical history
(D) A critical and academic review of a recently published book

147. Identify the correct statement regarding "Research Pedagogy" and the selection of suitable topics.
(A) Topics must always be chosen by a computer, not the researcher
(B) Topics must be entirely disconnected from the researcher's expertise
(C) Formulating topics based on gaps in literature reviews
(D) Topics should be unresearchable to show the researcher's ambition

148. All of the following constitute "Modern Technology" utilized in music research EXCEPT:
(A) Spectrograms
(B) Digital sound archives
(C) Internet streaming platforms
(D) Tuning forks

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115. Arrange the standard structure of a Research Project Report in chronological order:
I. Introduction & Objectives
II. Conclusion & Findings
III. Title Page & Abstract
IV. Data Analysis
(A) III, I, IV, II
(B) I, III, IV, II
(C) III, I, IV, II
(D) I, IV, II, III

116. Applying advanced acoustic software to visually represent the glides (Meend) used in Dhrupad requires a researcher to have competency in:
(A) Sociology
(B) Religion and Culture
(C) Literature
(D) Music and Physics (Technology)

117. What is a "Synopsis" in the context of academic research?
(A) A brief and concise summary of an unwritten fictional novel
(B) The final and bound thesis submitted for a doctoral degree
(C) A structured outline or proposal of the research project
(D) A comprehensive list of all recognized Indian musical scales

118. All of the following are recognized new trends in Indian music in the post-independence era EXCEPT:
(A) Institutionalization of music education
(B) Total abandonment of the concept of Raga
(C) Rise of playback singing in cinema
(D) Fusion and cross-cultural collaborations

119. Given below are two statements regarding bibliographies:
Statement I: The primary purpose of a Bibliography is to list every single book available in a university library.
Statement II: A Bibliography lists the specific sources and literature cited or consulted by the researcher during the project.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

120. Consider the following statements regarding the selection of a research problem:
I. It should be original and contribute to existing knowledge.
II. It should be overly broad to cover the entire history of music.
III. It must be feasible within the researcher's resources and time.
IV. It should be of genuine interest to the researcher.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, II, and IV

121. Identify the correctly paired aspect of data collection.
(A) Interview Method – Mailing an anonymous survey to subjects
(B) Questionnaire – Conducting a physical experiment on a string
(C) Systematically watching and recording behavior
(D) Archival Research – Predicting future music trends via data

122. Which is the most appropriate step immediately following the formulation of a research problem?
(A) Conducting an extensive review of literature
(B) Writing the final conclusion
(C) Formatting the bibliography
(D) Publishing the report

123. The cause-and-effect relationship of applying structural linguistics and semiotics to music research has led to advancements in the interdisciplinary field of:
(A) The field of Music and Economics or financial studies
(B) The field of Music and Botany or biological studies
(C) The field of Music and Physics or acoustical studies
(D) The field of Music and Literature or Language studies

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(C) Unverified rumors and hearsay spread by academic peers
(D) Data that is considered to be completely and totally useless

107. Identify the correct statement regarding "Research Areas" in music pedagogy.
(A) Pedagogy research strictly prohibits studying online learning models
(B) It is limited only to teaching instrumental music performance
(C) It deals exclusively and strictly with ancient Vedic chants
(D) Investigating teaching methods, curriculum, and assessment

108. Which of the following is NOT an advantage of using computers in music research?
(A) Rapid and accurate data processing and statistical analysis
(B) Automated generation of hypotheses without human thought
(C) Efficient formatting and digital editing of the final report
(D) Management of complex bibliographies using specialized software

109. Given below are two statements regarding interdisciplinary approaches:
Statement I: An interdisciplinary approach restricts the scope of music research and isolates it from the real world.
Statement II: Interdisciplinary research connects music with other fields like psychology and physics, thereby broadening its academic relevance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

110. Match the types of Data Sources in List I with their Examples in List II.
List I: (Data Sources)
P. Primary Source
Q. Secondary Source
R. Electronic Source
S. Archival Source
List II: (Examples)
1. An online academic journal article
2. A 200-year-old preserved manuscript
3. A live recorded interview with a musician
4. A recently published textbook analyzing history
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

111. Identify the incorrect statement regarding the formatting of a research report.
(A) Randomly scattering the bibliography through chapters
(B) The title page should contain the researcher's name
(C) The pages of the report must be properly numbered
(D) Chapters should follow a logical and chronological sequence

112. Identify the incorrect pair regarding interdisciplinary research in music.
(A) Music and Literature – Study of poetic lyrics in Ghazals
(B) Music and Philosophy – Calculating acoustic reverberation times
(C) Music and Mathematics – Study of complex rhythmic structures (Tihai, Chakradar)
(D) Music and Religion – Examining Kirtan traditions in temples

113. The section of a research report that highlights the limitations of the study is typically found in:
(A) The Title Page
(B) The Abstract or Conclusion
(C) The Index
(D) The Dedication Page

114. A study analyzing how the commercialization of digital music platforms impacts the livelihood of Indian classical musicians falls under the intersection of Music and:
(A) Economics
(B) Psychology
(C) Physics
(D) Therapy

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(C) Relying on mythical stories without empirical evidence
(D) Using structured musical interventions for therapeutic goals

132. Identify the incorrect pair regarding post-independence music trends.
(A) Akashvani (AIR) – Major patron and broadcaster of music
(B) Spic Macay – Organization promoting music among the youth
(C) Technology – Use of microphones changing voice techniques
(D) Moving music education back to isolated forest Ashrams

133. The concept of identifying the "Research Gap" refers to:
(A) The actual physical distance between two separate libraries
(B) A scheduled break taken during the intensive research period
(C) Finding an unexplored area within the existing literature
(D) The blank and unwritten pages found within a research thesis

134. A researcher wanting to assess the change in social status of traditional musicians over the last century would rely primarily on:
(A) Acoustic physics
(B) Music and Sociology / Social Sciences
(C) Music and Mathematics
(D) Music Therapy

135. Consider the following statements about the "Analysis of Data":
I. It involves cleaning and organizing raw data.
II. It is the process of extracting meaningful patterns and insights.
III. It must align with the research objectives and hypothesis.
IV. It strictly prohibits the use of charts and graphs.
V. It forms the basis for the final conclusion.
Which of the above statement(s) is/are correct?
(A) I, II, III, V
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, II, III, V

136. Competency in evaluating internet sources requires a researcher to look for:
(A) Authorship, credibility, publication date, and peer-review
(B) The brightest and most colorful website design available online
(C) The highest total number of pop-up ads on a specific webpage
(D) Anonymous personal blogs with no clear or listed author names

137. Which of the following defines "Research Design"?
(A) The creative cover art and design of the final thesis book
(B) The physical process of designing a new electronic instrument
(C) The overall blueprint chosen to integrate study components
(D) The creative process of composing a completely new raga

138. Which among the following is NOT an interdisciplinary avenue of music?
(A) Music and Geology
(B) Music and Psychology
(C) Music and Culture
(D) Music and Literature

139. Given below are two statements regarding references:
Statement I: References placed within the main text (in-text citations) direct the reader to the full bibliographic entry at the end of the report.
Statement II: In-text citations are completely optional in academic writing.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

140. Consider the following statements about the relationship between Music and Religion:
I. It involves studying the liturgical use of music in rituals.
II. It examines the evolution of forms like

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90. Consider the following statements regarding a Research Project Report:
I. It must be written in a clear, academic, and objective language.
II. It should properly cite all external sources.
III. It must obscure the methodology to protect the researcher's secrets.
IV. It presents the analysis of data and conclusions drawn.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

91. Identify the correctly paired aspect of report writing.
(A) Index – Introduces the problem statement of the research study
(B) Hypothesis – The final and exhaustive list of all books read
(C) Abstract – The detailed step-by-step raw data used for study
(D) Listing of chapters and their corresponding page numbers

92. What is the most appropriate primary data source for a research project focused on the evolution of a specific living maestro's improvisation style?
(A) A brief and unverified Wikipedia article about the maestro
(B) Recorded interviews and live performances of the maestro
(C) A standard textbook focusing on classical music history
(D) A theoretical 12th-century treatise on musical performance

93. The cause-and-effect relationship between the introduction of the electronic harmonium/ synthesizer and traditional vocal music has led to:
(A) The complete elimination of the need to understand Raga rules
(B) The absolute and total banning of vocal music in institutions
(C) Debates on Shruti purity versus equal temperament tuning
(D) A significant increase in the size of traditional instruments

94. A researcher indexing a completed thesis must primarily focus on:
(A) Writing the formal preface and acknowledgments of the study
(B) Formulating the comprehensive research methodology used
(C) Conducting a thorough and academic review of literature
(D) An alphabetical list of keywords, names, and concepts

95. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): In modern times, researchers can easily conduct comparative studies of different Gharanas without traveling extensively.
Reason (R): Digital archives and internet streaming platforms provide vast access to diverse, high-quality audio-visual recordings of various artists.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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96. "Qualitative Data" in music research primarily refers to:
(A) Data expressed in numerical terms such as frequencies in Hertz
(B) Descriptive data based on observations and interviews
(C) The exact and total financial cost of publishing the research
(D) Data collected exclusively through automated internet surveys

97. Identify the correct statement regarding "Bibliography".
(A) It contains the raw and unedited interview transcripts of subjects
(B) A list of all books and sources consulted for research
(C) It is always placed at the very beginning of the research synopsis
(D) It explicitly details the statistical formulas used during analysis

149. Given below are two statements regarding data collection:
Statement I: Data collection is an isolated step that has no connection to the research problem or methodology.
Statement II: The tools used for data collection must be carefully chosen based on the specific requirements of the research hypothesis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

150. Consider the following statements about "Music and Culture" research:
I. It studies music as a reflection of societal values.
II. It explores the role of music in cultural identity and heritage.
III. It ignores the historical context of musical evolution.
IV. It examines the impact of globalization on traditional music.
V. It analyzes how festivals promote regional musical forms.
Which of the above statement(s) is/are correct?
(A) I, II, IV, V
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

151. Identify the INCORRECT statement about writing a project report.
(A) The report must be concise, coherent, and logically organized
(B) The conclusion should naturally emerge from the analyzed data
(C) Graphs and tables should be labeled properly and accurately
(D) Using first-person pronouns frequently in formal writing

152. Identify the incorrect pair regarding parts of a synopsis.
(A) Methodology – The review of previous literature
(B) Title – The specific name of the research project
(C) Objectives – The goals the research aims to achieve
(D) Hypothesis – The proposed explanation to be tested

153. What is the fundamental purpose of "Footnotes" in academic writing?
(A) To provide a decorative element to the bottom of the page
(B) To list every book ever read by the author in their lifetime
(C) Providing additional info or citing a source at the bottom
(D) To write the abstract and summary of the entire research work

154. A researcher conducting a comparative analysis between the tuning systems of Indian Shruti and Western Equal Temperament relies heavily on the interdisciplinary field of:
(A) The field of Music and Physics or Acoustics
(B) The field of Music and Sociology or social studies
(C) The field of Music and Economics or financial studies
(D) The field of Music and Literature or poetic studies

155. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The post-independence era brought a significant democratization of Indian classical music.
Reason (R): The establishment of music institutions and broadcasting networks made classical music accessible to the general public, moving it out of exclusive royal courts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. In music research, what does "Empirical Data" mean?
(A) Information derived strictly from philosophical speculation

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124. When a researcher explores how rhythmic entrainment aids in motor recovery for stroke patients, they are combining concepts from:
(A) Music and Economics or applied financial philosophy
(B) Music Therapy and Neurology or Psychology
(C) Music and Religion or historical literary studies
(D) Music and History or general sociological research

125. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Preparing a detailed Index is crucial for a comprehensive research book or thesis.
Reason (R): An Index enables readers to quickly locate specific topics, names, or terms within the voluminous text.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

126. What does "Methodology" precisely mean in the context of music research?
(A) A comprehensive and detailed list of all musical ragas
(B) The physical process of tuning various musical instruments
(C) A compilation of raw and unedited data without analysis
(D) Systematic analysis of methods applied to a study field

127. Identify the correct statement regarding modern technology in music research.
(A) Digital tools make data collection precise and efficient
(B) Modern technology is completely useless for studying ancient music
(C) Computers have entirely eliminated the need for human researchers
(D) The internet is completely devoid of any reliable academic sources

128. Which of the following is an exception to good practices in writing a project report?
(A) Maintaining a neutral and objective tone
(B) Using emotional, biased language to prove a point
(C) Clearly distinguishing between facts and opinions
(D) Proofreading for grammatical accuracy

129. Given below are two statements regarding historical research in music:
Statement I: Historical research in music heavily relies on primary sources like ancient texts, inscriptions, and oral histories.
Statement II: Historical research cannot use any modern technology for documentation.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

130. Match the sections of a Synopsis in List I with their purpose in List II.
List I: (Sections of a Synopsis)
P. Introduction
Q. Hypothesis
R. Methodology
S. Tentative Chapterization
List II: (Purpose)
1. The proposed structure of the final report
2. The tools and techniques to be used for research
3. The background and context of the research problem
4. The expected outcome or tentative assumption
(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-4, S-3

131. Identify the INCORRECT statement about "Music Therapy" research.
(A) Assessing the impact of music on physical and mental health
(B) Using a multidisciplinary approach with clinical professionals

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165. Arrange the following components as they typically appear in a final Research Project Report in chronological order:
I. Table of Contents
II. Title Page
III. Bibliography
IV. Introduction
(A) II, I, IV, III
(B) I, II, IV, III
(C) II, I, IV, III
(D) IV, II, I, III

166. Which competency is essential for a researcher aiming to conduct a thorough "Review of Literature"?
(A) Possessing an advanced and professional level singing ability
(B) Information literacy, critical reading, and synthesis
(C) Possessing professional financial and tax accounting skills
(D) Possessing technical and traditional instrument making skills

167. An "Appendix" in a research report is best defined as:
(A) The main argumentative and central chapter of the research
(B) The preface written by an academic supervisor or advisor
(C) The comprehensive index of all authors cited in the work
(D) Supplementary material attached at the end of a document

168. All of the following represent the impact of computers and the internet on music EXCEPT:
(A) The physical carving of wooden instruments
(B) Easy access to digital sheet music and notation
(C) Virtual collaboration between remote artists
(D) Algorithmic music composition

169. Given below are two statements regarding post-independence Guru-Shishya Parampara:
Statement I: The post-independence era saw a decline in the traditional Guru-Shishya Parampara in its absolute, orthodox form.
Statement II: Institutional education completely failed and was shut down after independence.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

170. Consider the following statements about compiling a Bibliography:
I. It must be organized alphabetically by the author's last name.
II. It only includes books, ignoring journal articles and websites.
III. It provides full publication details (Publisher, Year, etc.).
IV. It is usually placed at the very end of the report.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, II, and IV

171. Identify the correctly paired aspect of research.
(A) Variable – A constant factor that never changes or fluctuates
(B) Plagiarism – The creation of a completely original thought
(C) Hypothesis – The final and concluding page of the thesis
(D) A subset of the population selected for the study

172. What is the most appropriate use of an electronic synthesizer in a modern music psychology experiment?
(A) To type and format the final version of the research report
(B) To generate precise, controllable acoustic stimuli
(C) To calculate the statistical variance of the collected data
(D) To print the final bibliography and reference list for study

173. The integration of modern technology in the form of the electronic Tanpura caused:
(A) A massive increase in the global demand for human Tanpura players

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(B) The total and permanent elimination of the drone concept in music
(C) Perfect, sustained drone without tuning difficulties
(D) A significant and measurable decrease in the volume of concerts

174. A researcher using a case study approach to document the musical lineage of the Senia Gharana is applying:
(A) Strictly experimental laboratory methodology
(B) Purely quantitative acoustic and digital methodology
(C) Purely economic and financial research methodology
(D) Historical and qualitative methodology

175. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The selection of a suitable research topic is often iterative and requires preliminary reading.
Reason (R): Preliminary reading helps the researcher understand if the topic is too broad, too narrow, or already exhaustively researched.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

176. Which term describes data that is collected for the very first time by the researcher specifically for their current project?
(A) Secondary Data
(B) Primary Data
(C) Tertiary Data
(D) Redundant Data

177. Identify the correct statement regarding "Research Avenues".
(A) Music research avenues are strictly and exclusively confined to history
(B) Finding a sub-field or link offering scope for investigation
(C) Avenues cannot be changed once a student enters a university program
(D) Modern technology has significantly reduced the number of avenues

178. Which of the following is NOT typically a part of the "Introduction" chapter in a project report?
(A) The foundational background and context of the research study
(B) The formal statement of the primary research problem addressed
(C) The exhaustive and final bibliography of the study
(D) The specific research objectives and goals of the investigation

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179. Given below are two statements regarding music therapy:
Statement I: Music Therapy relies heavily on the psychological and physiological effects of rhythm and melody on the human body.
Statement II: Music Therapy is only effective if the patient is a trained classical musician.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

180. Match the specific Interdisciplinary fields in List I with their core study area in List II.
List I: (Interdisciplinary Fields)
P. Ethnomusicology
Q. Psychoacoustics
R. Music Pedagogy
S. Organology
List II: (Core Study Areas)
1. Study of musical instruments and their design
2. Study of teaching and learning music
3. Study of sound perception and cognitive response
4. Study of music in its cultural and social context
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

181. Identify the INCORRECT statement about writing a Synopsis.
(A) It should generally be written using the future tense format
(B) It acts as a primary roadmap for the researcher to follow
(C) The final results of the experiments
(D) It requires formal approval from a research committee or guide

182. Identify the incorrect pair regarding post-independence music.
(A) Playback Singing – Rise of film music replacing theater music
(B) Institutionalization – Bhatkhande and Paluskar systems gaining prominence
(C) Musicians collaborating only within their own villages
(D) Archiving – Establishment of the Sangeet Natak Akademi

183. "Data Analysis" primarily involves:
(A) Physically binding the final version of the printed thesis
(B) Choosing a font for the title page
(C) Memorizing musical compositions
(D) Interpreting collected data using logic or statistics

184. A student investigating the mathematical relationship between the 22 Shrutis and their respective frequency ratios is working within:
(A) Music and Mathematics or Physics
(B) Music and General Social Sciences or sociology
(C) Music and Religious or spiritual studies
(D) Clinical Music Therapy or medical applications

185. Consider the following statements about the "Index" in a research book:
I. It is an alphabetical listing of keywords.
II. It includes page numbers indicating where the keyword is discussed.
III. It is placed at the very beginning of the book.
IV. It helps readers navigate a lengthy report efficiently.
V. It replaces the Table of Contents.
Which of the above statement(s) is/are correct?
(A) II, III, V
(B) I, III, IV
(C) I, II, IV
(D) I, IV, V

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186. Formulating a structured interview schedule to gather data from classical musicians requires competency in:
(A) Qualitative research design
(B) Advanced calculus
(C) Audio engineering
(D) Sanskrit translation

187. The "Conclusion" of a research project report is defined as:
(A) A brief and concise summary of the academic literature review
(B) The comprehensive and final list of all academic citations
(C) The systematic index of all figures used within the report
(D) Synthesizes findings and answers research questions

188. Which of the following is an exception to the ethical rules of data collection?
(A) Obtaining formal and informed consent from all interviewees
(B) Secretly recording subjects without their permission
(C) Maintaining strict confidentiality of all sensitive research data
(D) Accurately and truthfully recording all participant responses

189. Given below are two statements regarding modern digital notation software:
Statement I: Modern digital notation software has made documenting and sharing musical compositions easier.
Statement II: Such software has made learning music completely effortless, removing the need for practice.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

224. Applying principles of acoustics to improve the sound projection of a concert hall is a practical application of:
(A) Music and Economics
(B) Music and Physics
(C) Music and Literature
(D) Music and Religion

225. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Research pedagogy stresses the importance of clearly defining the research problem before collecting data.
Reason (R): If the problem is vague, the data collected will lack direction and may be irrelevant to the study.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

226. "Peer Review" in academic publishing is defined as:
(A) Evaluation of work by those with similar competencies
(B) Reading an academic book together with a personal friend
(C) Publishing a research article on a personal digital blog
(D) Copying and replicating data from academic peer students

227. Identify the correct statement regarding "Data Sources".
(A) A secondary source is always more reliable than a primary source
(B) Only ancient and historical texts are considered valid data sources
(C) First-hand evidence about an event, object, or person
(D) Internet streaming data cannot be used as a research data source

228. Which is an exception to the characteristics of a well-written project report?
(A) Maintaining a strictly logical and coherent organization
(B) Ensuring accurate and consistent referencing for all sources
(C) Prioritizing clarity and precision in all written expressions
(D) Extensive use of slang and informal language

229. Given below are two statements regarding music and social sciences:
Statement I: Exploring the link between music and social sciences can involve studying the gender dynamics within classical music traditions.
Statement II: Social sciences have no methodology to study cultural arts like music.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

230. Match the Post-Independence institutions in List I with their primary role in List II.
List I: (Post-Independence Institutions)
P. All India Radio (AIR)
Q. University Music Departments
R. Sangeet Natak Akademi
S. Digital Streaming Platforms
List II: (Primary Roles)
1. Mass broadcasting of classical and light music
2. National academy for promoting performing arts
3. Formal degree-based music education
4. Modern global distribution of recorded music
(A) P-1, Q-3, R-2, S-4
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-4, Q-2, R-3, S-1

231. Identify the INCORRECT statement regarding the "Methodology of Music Research".
(A) The methodology chapter details how the research was conducted.
(B) It justifies the selection of specific data collection tools.
(C) It explains the step-by-step procedure of the

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Statement II: A project report requires no formal structure as long as the data is included.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

200. Consider the following statements about "Modern Technology in Music":
I. It includes the use of electronic tuning devices.
II. It encompasses digital recording and editing software.
III. It facilitates global networking via the internet.
IV. It prevents any accurate measurement of sound.
V. It aids in the preservation of fragile, ancient audio recordings through digitization.
Which of the above statement(s) is/are correct?
(A) I, II, III, V
(B) II, III, IV, V
(C) I, III, IV, V
(D) I, II, IV, V

201. Identify the INCORRECT statement regarding a Literature Review.
(A) It requires reading extensively about the chosen topic.
(B) It helps in identifying the methodology used by previous researchers.
(C) It is a simple copy-paste of abstracts from other papers.
(D) It provides a theoretical framework for the new research.

202. Identify the incorrect pair regarding research elements.
(A) Hypothesis – The index at the back of the book
(B) Sample Size – The number of observations or participants
(C) Primary Source – An original manuscript
(D) Secondary Source – A published review of an original manuscript

203. The term "Citation" in academic research refers to:
(A) A formal legal document issued by a government court
(B) The tempo and speed of a musical composition
(C) The process of tuning a sitar
(D) Formal acknowledgment of sources used in the research

204. A researcher using economic theories to understand the decline of the traditional Gharana patronage system is applying a:
(A) A purely theoretical and abstract musicological approach
(B) A multidisciplinary or interdisciplinary approach
(C) A purely quantitative and acoustic scientific approach
(D) A clinical and applied musical therapy-based approach

205. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Researchers often use both primary and secondary data sources in a single project.
Reason (R): Secondary data provides historical context and theoretical background, while primary data offers new, specific insights into the research problem.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. In the context of music pedagogy research, "Action Research" is defined as:
(A) Research focused strictly and exclusively on ancient wars
(B) Research solely aimed at developing new electronic equipment
(C) Archival documentation and study of various dead languages
(D) Inquiry by teachers to improve their teaching practices

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190. Consider the following statements regarding the selection of a research topic:
I. The topic must be researchable.
II. The topic should be of interest to the researcher.
III. The topic must have accessible data sources.
IV. The topic should be completely generic and overly broad.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

191. Identify the correctly paired data collection tool.
(A) Active engagement in the environment being studied
(B) Questionnaire – A face-to-face and verbal interrogation session
(C) Spectrogram – A tool used primarily for philosophical inquiry
(D) Secondary Source – Attending a live and active music concert

192. What is the most appropriate research avenue to explore the evolution of devotional music forms like Abhangs and Tevarams?
(A) Music and Mathematics
(B) Music and Religion / History
(C) Music and Economics
(D) Music and Physics

193. The adoption of internet-based platforms has created a cause-and-effect scenario resulting in:
(A) The complete and total isolation of Indian classical music
(B) Global dissemination and new digital revenue streams
(C) The complete and total loss of rhythm in all modern music
(D) The absolute and total banning of all traditional instruments

194. A researcher applying an interdisciplinary approach to analyze how lyrics in Rabindra Sangeet convey complex human emotions is engaging with:
(A) Music and Literature or Psychology
(B) Music and Economics or financial studies
(C) Music and Mathematics or rhythmic studies
(D) Music and Physics or acoustical studies

195. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The methodology of a research project must be clearly detailed in the final report.
Reason (R): Detailing the methodology allows other scholars to evaluate the validity of the study and replicate the research if necessary.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

196. "Archival Data" is best defined as:
(A) Live and unrecorded musical performances from the past
(B) Data generated solely through complex computer algorithms
(C) A newly and recently composed contemporary musical song
(D) Historical records and recordings preserved in an archive

197. Identify the correct statement regarding "Research Pedagogy".
(A) It is relevant strictly and only for science-based students
(B) It strictly and explicitly discourages writing a research synopsis
(C) Teaching how to approach, design, and execute research
(D) It focuses solely on learning to sing at a much faster tempo

198. All of the following are components of the interdisciplinary study of "Music and Physics" EXCEPT:
(A) Pitch frequency and harmonics
(B) The financial cost of producing an album
(C) Resonance and acoustics of auditoriums
(D) Tension and vibration of strings

199. Given below are two statements regarding writing a project report:
Statement I: Writing a project report involves synthesizing raw data into a coherent academic narrative.

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(B) II, I, IV, III
(C) I, III, II, IV
(D) I, II, III, IV

216. Designing an online survey to collect global listener preferences for Indian Ragas demonstrates competency in:
(A) Modern technology and quantitative data collection
(B) The technical restoration of an ancient musical manuscript
(C) The traditional process of hand-making musical instruments
(D) Engaging in a purely philosophical and academic debate

217. "Research Objectives" in a synopsis are best defined as:
(A) The final and overarching conclusions of the completed study
(B) The personal and financial goals of the individual researcher
(C) The specific, measurable goals the researcher aims to achieve
(D) The index pages and chapter listings of the research work

218. All of the following are consequences of modern internet technology on music research EXCEPT:
(A) A total reduction in the amount of available data
(B) Access to global e-libraries
(C) Rapid communication with subject experts worldwide
(D) Availability of plagiarism checking software

219. Given below are two statements regarding post-independence music education:
Statement I: The post-independence era witnessed the integration of Indian classical music into formal university degree programs.
Statement II: This integration led to the need for standardized textbooks and written examinations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

220. Consider the following statements about the interdisciplinary aspect of "Music and Mathematics":
I. It is heavily utilized in understanding rhythm and fractional beats.
II. It helps in calculating the exact frequencies and intervals of musical notes.
III. It is completely irrelevant to Indian classical music.
IV. It aids in designing complex permutations like Khandameru and Merukhand.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

221. Identify the correctly paired source.
(A) JSTOR – A unique and traditional Indian musical instrument
(B) SPSS – An ancient and historical Sanskrit musical treatise
(C) A repository of Indian electronic theses and dissertations
(D) Turnitin – A professional and high-end digital audio workstation

222. What is the most appropriate way to handle contradicting data found during research?
(A) Delete the data so the hypothesis appears to be correct
(B) Modify the data to fit the researcher's expected outcome
(C) Stop the entire research process immediately and permanently
(D) Acknowledge, analyze objectively, and discuss implications

223. The cause-and-effect relationship of establishing institutions like Sangeet Natak Akademi post-independence resulted in:
(A) Preservation and documentation of regional performing arts
(B) The rapid and total decline of all forms of folk music
(C) The absolute and legal banning of traditional instruments
(D) A strict and permanent limitation placed on music research

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(A) I, II, and IV
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

241. Identify the correctly paired aspect of report writing.
(A) Appendix – The main and primary title page of the report
(B) Personal introductory remarks and acknowledgments
(C) Conclusion – The proposed methodology for the entire study
(D) Abstract – A lengthy and detailed 50-page research chapter

242. What is the best method to study the acoustic properties of a newly designed electronic sitar?
(A) Analyzing sound frequencies and harmonics with software
(B) Reading an 18th-century and historical musicological text
(C) Conducting a historical survey of professional sitar players
(D) Writing an original poem or lyric about the sitar instrument

243. The cause-and-effect relationship of strict institutionalization in music pedagogy led to:
(A) The immediate and complete mastery of music by all students
(B) The absolute and total banning of all classical performances
(C) Structured syllabi but a loss in depth of oral transmission
(D) A complete and permanent rejection of all notation systems

244. A scholar tracking the references and citations used in their thesis using software like Mendeley is applying:
(A) Purely and strictly philosophical research methodology
(B) Research within the field of Music and Comparative Religion
(C) Research within the field of professional Acoustic Physics
(D) Modern Technology in Research Management

245. Given below are two statements, one labeled as Assertion (A) and the other labeled as Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): In modern music research, the line between disciplines is increasingly blurring.
Reason (R): Complex research problems, like the cognitive impact of music, require knowledge of both musical theory and neuroscience/psychology.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

246. What does "Indexing" primarily provide to the reader of a research report?
(A) A brief and informative biography of the primary author
(B) An alphabetical quick-reference to terms and page numbers
(C) A comprehensive list of all recognized musical scales
(D) The raw and unedited audio data used during investigation

247. Identify the correct statement regarding "Music Therapy".
(A) It is not considered to be a legitimate research avenue
(B) It relies purely on the patient reading music history books
(C) It does not require any form of systematic data collection
(D) Evidence-based musical interventions to improve quality of life

248. Which is an exception to the types of data that can be collected via the internet?
(A) Live, unrecorded historical events from the 18th century
(B) Digital journal articles found in academic online databases
(C) Streamed audio recordings available on various platforms
(D) Online survey responses collected from global participants

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study.
(D) Must only use quantitative models, never qualitative ones

232. Identify the incorrect pair regarding electronic equipment in music.
(A) Gramophone – An internet-based streaming device
(B) Electronic Tanpura – Provides a steady and digital drone
(C) Electronic Tabla – Provides synthetic and rhythmic cycles
(D) Digital Pitch Tuner – Analyzes the exact frequency of a note

233. The term "Validating Data" refers to:
(A) Deleting and removing data from the final research report
(B) Printing the collected data on high-quality and expensive paper
(C) Ensuring that the collected data is accurate and reliable
(D) Creating fake and fabricated data to support a hypothesis

234. An investigation into the therapeutic effects of Raga Bhairavi on hypertension patients is an example of:
(A) Clinical applied research in Music Therapy
(B) Purely theoretical and abstract academic musicology
(C) A thorough historical and literature-based review study
(D) Quantitative and statistical economic data analysis

235. Consider the following statements about "Writing a Project Report":
I. It should reflect original analysis.
II. Plagiarism must be strictly avoided.
III. The methodology section is optional.
IV. Formatting guidelines should be consistently followed.
V. Proper citations are mandatory.
Which of the above statement(s) is/are correct?
(A) I, II, IV, V
(B) II, III, IV, V
(C) I, III, IV, V
(D) I, II, IV, V

236. Interpreting the complex narrative and lyrical structures of a Thumri composition requires strong competency in which interdisciplinary area?
(A) Music and Physics
(B) Music and Literature
(C) Music and Mathematics
(D) Music and Economics

237. In research terminology, what is a "Sample"?
(A) The complete and total set of individuals or objects under study
(B) A brief and short piece of recorded musical performance
(C) A selected subset of a population representing the whole
(D) The final and overarching conclusion of the completed report

238. All of the following are modern avenues of music distribution that impact research EXCEPT:
(A) Spotify / Apple Music
(B) YouTube Archives
(C) Podcasts
(D) Copper plate inscriptions

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239. Given below are two statements regarding post-independence trends in Indian music:
Statement I: New trends in Indian music post-independence include the rise of fusion bands and global collaborations.
Statement II: These new trends have sparked academic research into cross-cultural musical aesthetics.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

240. Consider the following statements regarding a "Literature Review":
I. It identifies gaps in current knowledge.
II. It helps in defining the research problem clearly.
III. It strictly avoids analyzing older research.
IV. It establishes the theoretical framework.
Which of the above statement(s) is/are correct?

207. Identify the correct statement regarding preparing a "Synopsis".
(A) An outline of the problem, objectives, and methodology
(B) The synopsis is significantly longer than the actual thesis
(C) The synopsis is written after the research is published
(D) A synopsis does not require a formal or descriptive title

208. Which is an exception to the primary data collection methods?
(A) Questionnaires
(B) Reading a recently published encyclopedia
(C) Field observations
(D) Conducting structured interviews

209. Given below are two statements regarding the link between Music and Philosophy:
Statement I: Interdisciplinary research between Music and Philosophy might explore the existential meaning conveyed through sound.
Statement II: Philosophy strictly forbids the aesthetic evaluation of arts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

210. Match the research components in List I with their descriptions in List II.
List I: (Research Components)
P. Abstract
Q. Appendix
R. Glossary
S. Bibliography
List II: (Descriptions)
1. List of terms and their definitions
2. Comprehensive list of cited literature
3. Short summary of the entire research paper
4. Extra material like raw data tables or sample questionnaires
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

211. Identify the INCORRECT statement regarding "New Trends in Indian Music".
(A) Globalization has led to cross-cultural and fusion music.
(B) Classical music has moved from chambers to large auditoriums.
(C) Microphones being strictly prohibited in all concerts.
(D) Technology has enabled the mass recording and distribution of music.

212. Identify the incorrect pair regarding research concepts.
(A) Open-ended questions – Allow detailed, subjective answers
(B) Closed-ended questions – Offer multiple-choice answers
(C) Quantitative Analysis – Using statistical tools
(D) Qualitative Analysis – Finding mathematical averages

213. "Synthesis" in the context of a literature review means:
(A) Creating a synthetic and digital sound on an electronic keyboard
(B) Plagiarizing text and data without providing any proper citation
(C) Combining ideas from multiple sources to form an argument
(D) Completely ignoring all previous and existing scholarly research

214. A study on how classical music education can improve cognitive development and spatial-temporal skills in children bridges Music and:
(A) General Economics or finance
(B) Psychology or Cognitive Science
(C) Acoustical Physics or sound science
(D) Religion or spiritual studies

215. Arrange the following stages of writing a research report in the correct chronological order:
I. Finalizing the structure/chapterization
II. Writing the first draft
III. Editing and proofreading
IV. Compiling the final bibliography and index
(A) I, II, III, IV

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249. Given below are two statements regarding the preparation of a research report:
Statement I: The preparation of a research report is the final step where findings are communicated to the academic community.
Statement II: Once a report is written, it can never be peer-reviewed or challenged.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

250. Consider the following statements about interdisciplinary research in "Music and Physics":
I. It analyzes the physics of sound production in instruments.
II. It explores room acoustics and reverberation.
III. It studies the societal status of musicians.
IV. It uses oscilloscopes and spectrum analyzers.
V. It investigates the mathematical ratios of pitch intervals.
Which of the above statement(s) is/are correct?
(A) I, II, IV, V
(B) I, II, III, V
(C) II, III, IV, V
(D) I, III, IV, V

Direction : Please read the following source carefully.

In the domain of research pedagogy, a critical foundational step involves the rigorous selection of suitable research topics and precise definition of research problems. An academic scenario often unfolds where a scholar aims to investigate unexplored research areas within music but struggles to narrow down the problem. The methodology of music research mandates an exhaustive review of literature to resolve this. By critically examining existing texts, the researcher identifies gaps in the current academic discourse, allowing for the formulation of a highly specific research problem. Following this selection, the next systematic phase is preparing the synopsis, which serves as a structural blueprint for the entire study. This synopsis must clearly articulate the selected research topics and outline the methodology intended for addressing the research problems. Without a comprehensive review of literature, the selection of suitable research topics remains arbitrary, lacking academic grounding. Therefore, the trajectory from surveying broad research areas to preparing a focused synopsis is inherently linear and interdependent, ensuring that the methodology of music research is firmly established upon previously validated scholarly frameworks before proceeding to subsequent data gathering phases.

Based on the above source, attempt the following five questions.

251. According to the passage, what is required to formulate a highly specific research problem?
(A) Preparing an extensive project report immediately
(B) Conducting an exhaustive review of literature
(C) Relying entirely on previously collected raw data
(D) Utilizing modern internet technology exclusively

252. What purpose does preparing the synopsis serve in the research process described?
(A) It functions as a structural blueprint for the study
(B) It acts as the final project report for publication
(C) It replaces the need for a review of literature
(D) It provides a detailed index of all collected data

253. What happens if the selection of suitable research topics is done without a comprehensive review of literature?
(A) The researcher must skip preparing the synopsis entirely
(B) The research problems are automatically resolved
(C) The selection remains arbitrary and lacks grounding
(D) The methodology of music research becomes overly broad

254. Based on the passage, the trajectory from surveying broad research areas to preparing a synopsis is described as what?
(A) Highly disjointed and purely theoretical

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(B) Entirely independent of existing texts
(C) Arbitrary and lacking scholarly frameworks
(D) Inherently linear and interdependent

255. The methodology of music research mandates that the research is firmly established upon what before data gathering?
(A) Unexplored and untested modern technologies
(B) Arbitrary selections of broad research areas
(C) Previously validated scholarly frameworks
(D) The final preparation of the bibliography

Direction : Please read the following source carefully.

Once a music researcher finalizes preparing the synopsis, the methodological focus shifts entirely toward data collection and its sources. In this academic case, a scholar investigating the historical evolution of a specific musical concept must identify diverse and credible sources to ensure comprehensive data collection. The methodology of music research necessitates categorizing these sources into primary and secondary classifications to establish data validity. Following the meticulous gathering of information, the researcher engages in the critical phase of analysis of data collection. This involves structuring, interpreting, and correlating the collected data to address the initially defined research problems. The analysis of data collection requires profound analytical rigor, transforming raw information into coherent academic insights. Subsequently, these insights form the core of writing the project report. The transition from identifying data collection and its sources to writing the project report demands that every analytical claim is substantiated by the gathered evidence. Furthermore, organizing this massive volume of data logically ensures that the final project report reflects a high standard of research pedagogy, clearly communicating the research findings to the broader academic community through structured documentation.

Based on the above source, attempt the following five questions.

256. What methodological phase immediately follows the finalization of preparing the synopsis?
(A) The final writing of the detailed project report
(B) Focusing on data collection and its sources
(C) The indexing of the research project
(D) Preliminary selection of suitable research topics

257. Why must a researcher categorize sources into primary and secondary classifications?
(A) To simplify the writing of the bibliography
(B) To avoid preparing a detailed research synopsis
(C) To bypass the analysis of data collection phase
(D) To establish the validity of the collected data

258. What does the phase of analysis of data collection primarily involve?
(A) Structuring, interpreting, and correlating the data
(B) Discarding raw information to reduce the report size
(C) Gathering credible sources for the literature review
(D) Finalizing the index and references of the project

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259. In writing the project report, what is required of every analytical claim made by the researcher?
(A) It must introduce completely new research problems for study
(B) It must rely solely on previously published reviews of literature
(C) It must be substantiated by gathered evidence
(D) It must challenge the foundation of research pedagogy as a whole

260. Organizing the massive volume of data logically ensures that the final project report achieves what goal?
(A) It reflects a high standard of research pedagogy
(B) It replaces the need for primary data sources
(C) It prevents the need for an exhaustive bibliography
(D) It alters the initially defined research problems

Direction : Please read the following source carefully.

The concluding stages of writing a project report in the field of music research demand

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meticulous attention to formatting and attribution. A researcher, after completing the analysis of data collection, must ensure the academic integrity of the document through proper research project indexing, references, and bibliography. In this scenario, the scholar compiles a comprehensive bibliography to list all the diverse sources consulted during the research process, regardless of whether they were directly cited. Simultaneously, the references section is rigorously crafted to acknowledge the specific materials explicitly utilized and quoted within the text. This distinction is a fundamental principle of research pedagogy. Furthermore, the scholar implements detailed research project indexing to facilitate easy navigation for future readers, allowing them to locate specific terms, concepts, or names within the extensive project report. The methodology of music research dictates that these elements are not mere appendices but crucial components that validate the research's authenticity. Proper application of indexing, references, and bibliography prevents academic plagiarism and demonstrates the researcher's thorough engagement with the existing literature, thereby elevating the overall credibility of the finalized project report.

Based on the above source, attempt the following five questions.

261. What is the primary purpose of compiling a comprehensive bibliography in a research project report?
(A) To list only the materials directly quoted in the text
(B) To provide a structural blueprint for the research synopsis
(C) To navigate specific terms and concepts within the report
(D) To list all diverse sources consulted during the research

262. How does the references section differ from the bibliography according to the passage?
(A) List all consulted sources regardless of direct citation
(B) Acknowledge materials explicitly utilized and quoted
(C) Function as an index for locating specific terms and phrases
(D) References replace the need for analyzing data collection

263. What function does research project indexing serve for future readers of the report?
(A) Outline the methodology used to collect the primary research data
(B) List the unquoted materials consulted during the extensive research
(C) Facilitate navigation for specific terms or concepts
(D) It formulates the initial research problems for the scholar

264. How does the proper application of indexing, references, and bibliography impact the research?
(A) It alters the selected suitable research topics of the study
(B) It replaces the exhaustive review of literature phase
(C) It reduces the analytical rigor required for data collection
(D) It prevents academic plagiarism and validates authenticity

265. The methodology of music research considers indexing, references, and bibliography to be what type of components?
(A) Crucial components validating research authenticity
(B) Optional additions that extend the report's overall length
(C) Irrelevant details that distract from core findings
(D) Mere appendices separated from the final academic work

Direction : Please read the following source carefully.

Exploring research avenues and its interdisciplinary aspects has significantly broadened the academic scope of contemporary studies. In an academic case study, a researcher attempts to synthesize music and literature to understand how lyrical poetry enhances melodic expression. This investigation naturally leads into the realm of philosophy, where the scholar examines the aesthetic and existential meanings embedded within these musical compositions. To further deepen the study, the researcher incorporates psychology to analyze the

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scale proportions
(B) Measuring behavioral modifications in therapy subjects
(C) Conducting communal observations of ritualistic melodies
(D) Preparing the synopsis and referencing literature

290. The passage concludes that modern technology in the research process is considered to be what?
(A) A foundational element elevating precision and scope
(B) A disruptive force that undermines research authenticity today
(C) An optional accessory for writing the comprehensive project report
(D) An irrelevant factor in modern academic findings

Direction : Please read the following source carefully.

An essential area within research pedagogy involves identifying historical transitions and their impact on artistic evolution. A prominent academic case focuses on the selection of suitable research topics related to the new trends in Indian Music in post-independence era. Following national independence, the patronage of music shifted dramatically from royal courts to public institutions and democratic broadcasting systems. A researcher conducting a review of literature on this transition notes that the methodology of music research must adapt to analyze these institutional changes. The study requires extensive data collection and its sources to document the rise of music festivals, the establishment of academic music institutions, and the democratization of music education. The analysis of data collection reveals that these new trends in Indian Music in post-independence era significantly altered performance practices and audience demographics. Consequently, writing the project report necessitates a detailed chronological mapping of how these modern shifts influenced traditional structures. Understanding this era is critical, as it bridges classical heritage with contemporary practices, highlighting a profound transformation in the cultural landscape.

Based on the above source, attempt the following five questions.

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291. What major transition in music patronage occurred in the post-independence era according to the passage?
(A) A shift from public institutions to royal courts
(B) A shift from democratic broadcasting systems to private ownership
(C) A shift from royal courts to public institutions and broadcasting systems
(D) A shift from academic music institutions to completely unregulated platforms

292. In analyzing these historical transitions, what must the methodology of music research adapt to?
(A) The institutional changes following independence
(B) The exact physical properties of sound waves
(C) The mathematical proportions of specific rhythmic scales
(D) The clinical efficacy of specific sound interventions

293. What does the extensive data collection and its sources aim to document in this study?
(A) Cognitive modifications in detailed psychological assessments
(B) Integration of internet databases and electronic equipment sets
(C) The precise acoustic measurements of ancient instruments
(D) Music festivals and academic music institutions

294. What did the new trends in Indian Music in the post-independence era significantly alter?
(A) The fundamental laws of acoustics and resonance
(B) Performance practices and audience demographics
(C) The necessity of referencing and indexing in reports
(D) The aesthetic meaning of pre-independence lyrical poetry

295. Why is understanding the post-independence era critical for a researcher?
(A) It eliminates the need for qualitative data analysis
(B) It provides the only source for evaluating

musical structures used and the corresponding psychological responses observed. This highlights how research avenues integrating music therapy and psychology contribute to practical, therapeutic advancements, demonstrating the profound utility of interdisciplinary aspects in expanding the boundaries of traditional research pedagogy.

Based on the above source, attempt the following five questions.

271. What is the central academic focus of the research project described in the passage?
(A) The financial distribution of modern musical instruments
(B) The mathematical proportions of specific musical scales
(C) The clinical efficacy of sound interventions
(D) The historical evolution of traditional lyrical poetry

272. Which two distinct disciplines are bridged in this interdisciplinary study?
(A) Physics and social sciences
(B) Music therapy and psychology
(C) Literature and religious studies
(D) Economics and mathematics

273. How is the methodology of music research adapted for the analysis of data collection in this study?
(A) It relies entirely on philosophical interpretation
(B) It dismisses behavioral modifications entirely
(C) It utilizes traditional structural analysis exclusively
(D) It incorporates psychological assessment tools

274. What does the selection of suitable research topics in this specific area require?
(A) Understanding how psychological theories validate outcomes
(B) A focus on the economic viability of the modern music industry
(C) The exclusive use of historical post-independence digital archives
(D) Separation of musical application from measurable interventions

275. According to the passage, what must be detailed when writing the project report for this study?
(A) Only the musical structures used during the clinical intervention
(B) Only the theoretical psychological assessment tools and models
(C) Musical structures used and psychological responses observed
(D) The references and bibliography of completely unrelated fields

Direction : Please read the following source carefully.

Academic inquiries frequently venture into highly quantitative research avenues and its interdisciplinary aspects, connecting artistic phenomena with exact sciences. A compelling research scenario involves a scholar analyzing the fundamental nature of sound production, which directly necessitates the application of physics. By studying acoustics, frequencies, and resonance, the research relies on physics to explain the mechanics of musical instruments. Simultaneously, the scholar applies mathematics to deconstruct rhythm, scales, and proportionate intervals, revealing the underlying numerical logic of musical compositions. This mathematical framework provides a rigorous foundation for the analysis of data collection. Furthermore, the project expands to include economics by examining the production, distribution, and financial viability of music as an industry. The inclusion of economics transforms the study from a purely theoretical acoustic analysis into a comprehensive overview of music's societal impact. Exploring these interdisciplinary aspects demonstrates that the methodology of music research must adapt to utilize tools from physics, mathematics, and economics. Ultimately, writing the project report requires synthesizing these diverse perspectives to present a holistic understanding of both the structural and commercial dimensions of music.

Based on the above source, attempt the following five questions.

276. Which discipline does the researcher apply to explain the mechanics of musical instruments through acoustics and resonance?
(A) Physics
(B) Psychology
(C) Economics

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ANSWERS

1. (B) To identify knowledge gaps and establish a theoretical framework
Conducting a comprehensive survey of existing academic works allows researchers to understand the current state of knowledge within a specific field. This process helps in pinpointing unexplored areas and forming a solid conceptual foundation. By analyzing previous findings, a scholar can avoid redundant efforts and ensure their study makes a unique and valuable contribution to the field of musicology.

2. (A) A specific issue or knowledge gap that the study aims to address
Defining a clear research problem is the fundamental starting point for any pedagogical inquiry. It represents a focused question that requires a systematic answer or a specific challenge within teaching methods that needs a practical solution. Identifying this gap ensures that the investigation remains purposeful and provides valuable insights for improving music education and developing more effective instructional strategies.

3. (C) A published textbook analyzing historical musical periods
Primary sources are distinguished by their direct, first-hand connection to an event or a creative work. While interviews, original manuscripts, and field recordings provide immediate raw data for analysis, textbooks represent secondary sources. This is because textbooks summarize and interpret information that has already been documented by other scholars, rather than offering new, original evidence from the source.

4. (D) Statement I is incorrect but Statement II is correct.
Scientific research requires high levels of objectivity, meaning that a scholar's personal biases should not dictate the choice or direction of a topic. Instead, a successful project must be grounded in feasibility and relevance to the field. This ensures that the chosen subject can be realistically completed using accessible data and provides meaningful academic value to the discipline of musicology.

NODIA

5. (A) Both A and R are true and R is the correct explanation of A.
A research synopsis serves as a critical preliminary document that details the scope and direction of a study. It outlines the specific objectives and the methodology to be followed, acting as a structural blueprint. This document is essential for planning because it helps the researcher organize their thoughts and resources effectively before beginning the actual and formal data collection process.

6. (B) Applied Research – Designing a curriculum for Hindustani vocal music instruction
Applied research focuses on utilizing established theoretical knowledge to solve practical, real-world challenges. In the field of music pedagogy, creating a structured curriculum for vocal instruction is a prime example of this methodology. This process involves taking educational principles and applying them directly to improve teaching efficiency and student learning outcomes within a specific institutional or classroom music setting.

7. (D) Contemporary relevance, resource availability, and academic contribution
Selecting an appropriate research area requires a balance between academic interest and practical constraints. A researcher must ensure the topic is relevant to current musicology and offers a genuine contribution to the existing body of knowledge. Additionally, the availability of resources such as manuscripts, recordings, and digital databases is crucial for successfully completing the investigation within a specified timeframe.

8. (A) Interdisciplinary research on physiological and neurological sound responses
Music therapy bridges the gap between sound and health sciences by exploring how rhythmic and melodic stimuli affect the human body. This interdisciplinary approach encourages rigorous

(A) Digital acoustic measurements and software analysis
(B) Communal observations and cultural artifacts
(C) Clinical assessments of psychological interventions
(D) Theoretical frameworks of exact sciences

284. What does the analysis of data collection primarily focus on deciphering in this scenario?
(A) Generational transmission of values through religious music
(B) How empirical psychology validates specific behavioral modifications
(C) How electronic equipment improves high-fidelity sound recordings
(D) How literature enhances the aesthetic value of rhythmic intervals

285. Through the lens of social sciences, religion, and culture, the selection of suitable research topics aims to document what?
(A) The purely technical and structural components of modern musicology
(B) The numerical logic and mathematical scale proportions
(C) Sociological and spiritual dimensions of musical heritage
(D) The clinical efficacy of specific psychological auditory stimuli

Direction : Please read the following source carefully.

The integration of modern technology has fundamentally transformed the landscape of research pedagogy and the methodology of music research. A contemporary scholar embarking on a new project heavily utilizes electronic equipments for precise acoustic measurements and high-fidelity sound recordings, which radically improves the accuracy of data collection and its sources. Furthermore, the computer serves as an indispensable tool for the complex analysis of data collection, allowing researchers to employ specialized software to dissect spectral frequencies and intricate rhythmic patterns that are imperceptible to the human ear. Alongside these tools, the internet has revolutionized the review of literature and the identification of research areas. It provides instantaneous access to global academic databases, digital archives, and diverse cultural repositories. This seamless connectivity ensures that preparing the synopsis and referencing literature are highly efficient processes. The pervasive use of electronic equipments, the computer, and the internet signifies that modern technology is no longer just an optional accessory but a foundational element of the research process, significantly elevating the precision, scope, and dissemination of modern academic findings.

Based on the above source, attempt the following five questions.

286. How do electronic equipments improve the methodology of music research in the described scenario?
(A) Replacing the need for an exhaustive review of literature today
(B) Automatically generating the final project report's bibliography
(C) By evaluating the psychological and emotional responses of subjects
(D) Precise acoustic measurements and high-fidelity recordings

287. What role does the computer play in the complex analysis of data collection?
(A) Restrict access to traditional musicological artifacts and records
(B) Isolate research from interconnected interdisciplinary aspects of study
(C) Dissect patterns imperceptible to the human ear
(D) It limits data gathering to purely historical document review

288. According to the passage, how has the internet revolutionized the review of literature?
(A) Physically cataloging books in traditional library repositories
(B) Instantaneous access to global academic databases
(C) Eliminating the need for proper research referencing and indexing
(D) By replacing the need to select suitable research topics

289. The seamless connectivity provided by the internet highly increases the efficiency of which research processes?
(A) Formulating mathematical formulas for

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(D) Literature

277. How does the application of mathematics contribute to this quantitative research scenario?
(A) Evaluate the emotional modifications in various human subjects
(B) Examine the distribution and financial viability of music today
(C) It structures the bibliography and references section
(D) Deconstruct rhythm, scales, and proportionate intervals

278. What provides a rigorous foundation for the analysis of data collection in this study?
(A) The psychological assessment of deep aesthetic meaning
(B) The mathematical framework revealing numerical logic
(C) The historical transitions of traditional musical patronage
(D) The philosophical interpretation of lyrical poetry

279. Why does the project expand to include economics?
(A) Understand the existential meaning of various artistic phenomena
(B) Measure the cognitive responses elicited by auditory stimuli
(C) Evaluate production, distribution, and financial viability
(D) To document religious chants and sacred cultural melodies

280. What does writing the project report require the researcher to synthesize in this scenario?
(A) The primary and secondary sources of religious rituals
(B) The qualitative frameworks of literature and philosophy
(C) The historical data of post-independence institutional changes
(D) Perspectives from physics, mathematics, and economics

Direction : Please read the following source carefully.

The exploration of research avenues and its interdisciplinary aspects frequently illuminates the profound connection between artistic expression and human societies. In an in-depth academic study, a researcher utilizes the frameworks of social sciences to evaluate how community identities are constructed and sustained through collective musical practices. This approach views music not in isolation, but as a critical social phenomenon. To fully grasp this, the researcher must also investigate the intertwined domains of religion and culture, examining how sacred chants and ritualistic melodies shape spiritual beliefs. The methodology of music research in this context involves extensive data collection and its sources derived from communal observations and cultural artifacts. By analyzing the intersection of religion and culture, the scholar uncovers the symbolic meanings embedded in traditional performances. The analysis of data collection focuses on deciphering how cultural values are transmitted generationally through religious music. Through the lens of social sciences, religion, and culture, the selection of suitable research topics moves beyond technical musicology, aiming instead to document the sociological and spiritual dimensions that define a civilization's musical heritage.

Based on the above source, attempt the following five questions.

281. What is the primary purpose of utilizing the frameworks of social sciences in this academic study?
(A) To evaluate how community identities are constructed through music
(B) To measure acoustic frequencies and exact resonance
(C) To evaluate the financial distribution of traditional instruments
(D) To synthesize the fundamental principles of mathematics and rhythm

282. In grasping music as a critical social phenomenon, what intertwined domains must the researcher investigate?
(A) Physics and mathematics
(B) Religion and culture
(C) Economics and modern technology
(D) Psychology and music therapy

283. Where are the data collection and its sources primarily derived from in this methodological context?

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music therapy
(C) It bridges classical heritage with contemporary practices
(D) It proves that music patronage remained completely unchanged

Direction : Please read the following source carefully.

Advancements in academic study often require the synthesis of diverse syllabus concepts to yield comprehensive insights. In a complex research scenario, a scholar explores interdisciplinary aspects by merging the physics of sound with the psychology of auditory perception. To effectively investigate these research avenues, the scholar heavily relies on modern technology. Sophisticated electronic equipments are deployed to capture specific frequencies, while a computer is utilized for the rigorous analysis of data collection, mapping the exact physical properties of the sound. Simultaneously, the internet is utilized to conduct an exhaustive review of literature regarding psychological responses to these frequencies. The methodology of music research in this context dictates that the data collection and its sources must reflect both the physical measurements and the psychological survey results. Finally, when writing the project report, the researcher must seamlessly integrate these findings. Furthermore, meticulous attention is given to research project indexing, references, and bibliography to validate the diverse sources used. This case exemplifies how modern technology facilitates complex interdisciplinary research, ensuring that multi-faceted research problems are addressed with academic rigor.

Based on the above source, attempt the following five questions.

296. Which two interdisciplinary aspects are merged in the complex research scenario described?
(A) Social sciences and the diverse domains of world religion
(B) Theoretical economics and classical forms of world literature
(C) Music therapy and its relationship to specific cultural identity
(D) Physics of sound and psychology of auditory perception

297. How does the scholar utilize modern technology to capture specific frequencies?
(A) By employing sophisticated electronic equipments
(B) By relying solely on traditional acoustic instruments
(C) By conducting communal observations of artifacts
(D) By reading internet-based philosophical literature

298. What is the internet specifically utilized for in this interdisciplinary research scenario?
(A) Documenting historical shifts in post-independence musical patronage
(B) Reviewing literature regarding psychological responses
(C) Capturing high-fidelity sound recordings of specific instruments today
(D) Analyzing the economic viability of the modern music industry

299. The methodology of music research dictates that data collection and its sources must reflect what?
(A) Only the physical measurements of specific acoustic resonance
(B) Physical measurements and psychological survey results
(C) Only the psychological survey results of the various subjects
(D) Neither the physical measurements nor the survey results

300. Why is meticulous attention given to research project indexing, references, and bibliography when writing the project report?
(A) To validate the diverse sources used in the research
(B) To introduce untested theories about cultural artifacts
(C) To replace the need for analyzing data collection
(D) To demonstrate the irrelevance of academic formats

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cognitive and emotional responses elicited by the integration of music and literature. By studying these interdisciplinary aspects, the research moves beyond traditional structural analysis. The methodology here requires the scholar to intertwine the interpretative frameworks of philosophy with the empirical observations of psychology. This multi-layered approach demonstrates that research avenues in music are not isolated; rather, they are deeply interconnected with other domains of human thought and emotion. Consequently, a comprehensive review of literature for such a study must encompass texts from philosophy and psychology alongside traditional musicological sources, reflecting the true nature of interdisciplinary research avenues and their capacity to yield holistic academic insights.

Based on the above source, attempt the following five questions.

266. In the academic case study mentioned, why does the researcher synthesize music and literature?
(A) To evaluate the economic viability of the compositions
(B) To understand how lyrical poetry enhances melodic expression
(C) To create a new method of digital acoustic measurement
(D) To document historical changes in the post-independence era

267. What aspect does the researcher examine when incorporating the realm of philosophy into the study?
(A) Cognitive and emotional responses elicited by musical pieces
(B) Aesthetic and existential meanings within compositions
(C) The acoustic frequencies and structural resonance
(D) Primary and secondary sources used for data collection tasks

268. According to the passage, what is the role of psychology in this interdisciplinary research?
(A) Analyzing the cognitive and emotional responses elicited
(B) Deciphering the exact physical properties of sound waves
(C) Structuring the project report's references and indexing
(D) Examining the aesthetic and existential lyrical meanings

269. What does the methodology of this interdisciplinary approach require the scholar to intertwine?
(A) Data collection techniques of economics and mathematics
(B) Historical transitions of the post-independence music era
(C) Frameworks of philosophy and empirical psychology
(D) Formatting rules of references and detailed project indexing

270. How does studying interdisciplinary aspects affect the required review of literature?
(A) It restricts the review to purely traditional musicological sources
(B) It eliminates the need for an exhaustive literature review
(C) It limits the review to empirical observations of psychology
(D) It requires texts from multiple interconnected academic domains

Direction : Please read the following source carefully.

Within the spectrum of research avenues and its interdisciplinary aspects, the convergence of music and human well-being has emerged as a prominent academic focus. A researcher formulates a project to investigate the clinical efficacy of sound interventions, placing the study squarely at the intersection of music therapy and psychology. In this scenario, the research problems are centered on measuring behavioral and emotional modifications in subjects exposed to specific auditory stimuli. The methodology of music research is adapted to incorporate psychological assessment tools for the analysis of data collection. By treating music therapy not merely as an art form but as a measurable psychological intervention, the scholar bridges two distinct academic disciplines. The selection of suitable research topics in this area requires a profound understanding of how psychological theories validate the therapeutic outcomes of musical application. Consequently, writing the project report involves detailing both the

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research into the brain's neurological responses and physiological changes caused by musical interventions. Such studies provide clinical evidence for using music as a therapeutic tool to improve patient outcomes in psychological and medical settings.

9. (C) Music and Psychology
Investigating how specific ragas influence the mental and emotional states of listeners requires an interdisciplinary link with psychological studies. This approach allows researchers to measure cognitive responses, mood changes, and stress reduction through scientific observation. By combining musicological knowledge with psychological theories, scholars can better understand the emotional depth of ragas and their practical impact on human mental health.

10. (A) P-4, Q-3, R-1, S-2
The research process involves distinct sequential stages starting with a literature review to survey prior academic contributions. Once the foundation is set, data collection focuses on gathering relevant evidence from various sources. Analyzing this data allows the researcher to draw logical inferences, which are finally presented in a structured format through the formal process of academic project report writing.

11. (D) It serves as the final published document of the study
A research synopsis is a preliminary planning document intended to outline the proposed study's scope and methodology for approval. It includes the research questions, literature review, and a tentative chapterization plan. Unlike the final thesis or published report, the synopsis is an initial blueprint that guides the researcher through the investigation process and is submitted before the study begins.

12. (B) Music and Economics – Neurological impacts of soundwaves
Interdisciplinary music research connects the study of sound with various scientific and social fields. While acoustics relates to physics and social status relates to sociology, investigating the brain's neurological response to soundwaves falls under psychology or medicine. Conversely, economics in music research focuses on the financial aspects, such as industry revenue, artist royalties, and the commercial impact of digital platforms.

13. (C) Bibliography
A bibliography is an essential component of a research report that lists all the books, journals, and digital sources consulted during the study. Organized alphabetically, it allows readers to verify the evidence cited and explore the literature further. This list demonstrates the depth of the researcher's investigation and ensures that all original authors are properly credited for their work.

14. (D) Music and Literature
Analyzing the lyrical content of historical texts and their integration into musical performance highlights the deep connection between music and literature. This interdisciplinary avenue explores how poetic meters, narrative structures, and linguistic nuances shape musical compositions. Such research provides insights into how text and melody interact to create aesthetic meaning within traditional and classical forms like the Odissi dance tradition.

15. (A) II, IV, I, III
Conducting academic research requires following a logical sequence to ensure validity and structure. The process begins with identifying a specific problem, followed by the systematic collection of relevant data. After gathering evidence, the researcher must analyze the information to extract meaningful insights before documenting the entire study and its conclusions in a finalized, formal, and structured academic project report.

16. (B) Music and Physics (Acoustics)
To accurately measure the microtones and harmonics of an instrument like the sitar, a researcher must understand the physical properties of sound. This requires competency in acoustics, a branch of physics that deals with vibration, frequency, and resonance. By applying scientific principles, the scholar can use electronic equipment to quantify musical nuances that are often difficult to perceive by ear.

17. (B) An alphabetical list of terms and names with page numbers
Indexing is a vital organizational tool placed at the end of a lengthy research report or book. It

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and data collection to test a hypothesis about human behavior and cognitive performance. By gathering empirical evidence from a specific group, the researcher can draw conclusions about the potential benefits of music as a tool for cognitive improvement.

85. (C) I, III, V
A thorough review of literature is essential for identifying gaps in existing knowledge and preventing the duplication of previous research efforts. It contextualizes the current study within academic debates and helps refine the research problem and methodology. This process ensures that the investigation is grounded in established theory and contributes meaningfully to the field, making it a critical step for any serious researcher.

86. (B) Internal and External historical criticism
Evaluating the authenticity and authorship of historical manuscripts requires specialized research competencies known as internal and external criticism. External criticism focuses on the physical properties and age of the document, while internal criticism analyzes the content and stylistic features. By applying these methods, a researcher can determine the reliability of a primary source before using it as evidence in their musicological study.

87. (D) A set of questions used to gather data from respondents
A questionnaire is a fundamental research tool designed to collect data from a specific group of people through a series of structured questions. It can gather both quantitative and qualitative information, making it useful for studying audience preferences or pedagogical methods. By distributing a questionnaire, a researcher can gather a large amount of information efficiently, which is then analyzed to support the study's findings.

88. (A) The central conclusion and final findings
The appendix of a research report is used for supplementary materials that support the study but are not part of the main argument. This includes extended data tables, sample questionnaires, or lengthy musical notations. The central conclusion and final findings are the core elements of the research and must be presented in the main body of the report rather than as an attachment.

89. (C) Statement I is correct but Statement II is incorrect.
After independence, music patronage in India transitioned from the exclusive support of royal courts to broader platforms like government institutions, corporate sponsors, and the general public. All India Radio (AIR) played a pivotal role in this shift by popularizing classical and light music through mass broadcasting. This democratization of patronage ensured that music became accessible to a much larger audience across the entire country.

90. (A) I, II, and IV
A research project report must be written in clear, objective, and academic language to ensure professionalism and clarity. It is essential to properly cite all external sources to avoid plagiarism and demonstrate thoroughness. Furthermore, the report should clearly present the analysis of data and the conclusions drawn from the study, providing a transparent and logical account of the entire investigation process.

91. (D) Listing of chapters and their corresponding page numbers
A well-structured research report includes several key components to help readers navigate the content. The table of contents serves this purpose by providing a clear list of all chapters and sections along with their page numbers. This organization is essential for clarity, allowing readers to quickly locate specific parts of the study, such as the methodology, data analysis, or final conclusions.

92. (B) Recorded interviews and live performances of the maestro
To study the evolution of a living artist's improvisation style, the researcher should rely on primary data sources like live recordings and direct interviews. These provide first-hand evidence of the maestro's techniques and personal perspectives on their musical development. Unlike historical textbooks or ancient treatises, these original materials capture the nuances of contemporary performance practice as it occurs in real-time.

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allowing scholars to apply quantitative models to analyze the complexity of compositions.

26. (A) A tentative statement predicting the relationship between variables
A hypothesis serves as a preliminary assumption that a researcher aims to test through investigation. It provides a focused direction for the study by predicting how different factors or variables might interact within a musical context. As the research progresses, the collected data will either support or refute this tentative statement, eventually leading to the formulation of logical academic conclusions.

27. (D) Linking music with fields like psychology and culture to expand avenues
Modern musicology offers broad research avenues by connecting the study of sound with diverse social and scientific disciplines. Exploring how music interacts with cultural identity or psychological well-being expands the scope of academic inquiry beyond performance practice. These interdisciplinary links allow researchers to investigate the complex role of music in society, leading to more comprehensive and relevant scholarly findings.

28. (B) Presenting falsified data to support a research claim
Ethical guidelines in academic writing demand absolute honesty and transparency throughout the research process. Manipulating or falsifying data to achieve a desired outcome is a severe violation of these standards and undermines the study's validity. A researcher must accurately report all findings, regardless of whether they support the initial hypothesis, to maintain academic integrity and professional credibility within the field.

29. (C) Statement I is correct but Statement II is incorrect.
The relationship between music and philosophy centers on the study of aesthetics and the spiritual nature of sound. This interdisciplinary avenue explores the concept of 'Nada Brahman' and how music evokes deep emotional or philosophical meanings. It is concerned with the essence of beauty and sound rather than the practical or financial calculations involved in the music instrument industry.

30. (D) P-2, Q-1, R-4, S-3
Interdisciplinary music research covers a wide range of topics, from the study of temple music in religion to the financial impact of streaming in economics. Sociological research might examine the status of hereditary musicians, while physics focuses on the technical analysis of sound waves. Mapping these avenues to their specific focuses ensures a comprehensive understanding of how music interacts with society.

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31. (A) Questionnaires are an invalid tool for music research.
Questionnaires are highly effective tools for gathering data in musicology, especially when studying audience preferences or student learning habits. They allow researchers to collect quantitative and qualitative information from a large group of people efficiently. Disregarding them as invalid ignores a standard sociological method used to gain insights into how music is consumed, perceived, and taught in various cultural contexts.

32. (B) Methodology – Presents the final conclusions of the study
In a research report, the methodology section is dedicated to describing the specific tools and techniques used to collect and analyze data. It does not present the final conclusions, which are reserved for the concluding chapter. Properly separating these sections ensures that readers can evaluate the rigor of the investigation before considering the final results and inferences drawn by the researcher.

33. (B) Music and Culture / Sociology
Studying how musical traditions are transmitted and preserved within specific communities falls under the intersection of music and sociology. This research explores the social structures, cultural identities, and historical contexts that shape musical heritage across generations. By examining these dynamics, scholars can understand how music functions as a living tradition and its role in maintaining the cohesion of various cultural groups.

34. (A) Music Therapy
Investigating the physiological and psychological effects of specific ragas on patients is the core focus of music therapy. This interdisciplinary

68. (D) Music and Exoplanet Astronomy
Interdisciplinary music research typically connects sound with fields like psychology, mathematics, or clinical therapy, which have direct relevance to human experience and acoustics. While these areas provide valuable academic avenues, astronomy is generally not grouped with them in this context. Focus remains on the physiological, sociological, and technological aspects of music that can be explored through established scientific and humanitarian methodologies.

69. (C) Statement I is correct but Statement II is incorrect.
The psychology of music investigates how the human brain processes elements like rhythm, pitch, and emotion. It plays a vital role in understanding why certain ragas evoke specific emotional responses, known as rasas, in listeners. By studying cognitive and neurological reactions, researchers can provide scientific explanations for the deep connection between musical structures and the subjective emotional experiences of the audience.

70. (B) I and III
Modern electronic equipment, such as synthesizers, has significantly expanded the possibilities of sound production, allowing for the replication of traditional instrument sounds. This technological integration has also influenced modern performance aesthetics, changing how music is presented and perceived. However, electronic tools have not replaced acoustic instruments like the sitar, and they are not completely immune to variations in environmental conditions like temperature.

71. (D) Using plagiarism software like Turnitin
Modern research ethics require the use of specialized software to ensure the originality of a written work. Tools like Turnitin compare a researcher's text against a massive database of existing publications to identify potential similarities. This process helps maintain academic integrity by preventing the uncredited use of another author's ideas or words, which is a crucial step before finalizing any report.

72. (A) To understand socio-political and global impacts on music
Studying post-independence trends allows researchers to analyze how changes in patronage, education, and technology have shaped contemporary Indian music. This historical perspective provides insights into the socio-political and global factors that influence musical evolution. By understanding these dynamics, scholars can contextualize current performance practices and pedagogical models within the broader framework of a rapidly changing and modernizing society.

73. (C) Enhanced preservation and micro-analysis of techniques
Integrating modern technology into research documentation has facilitated the preservation of traditional musical techniques through high-quality digital recordings. It also enables micro-analysis, allowing scholars to examine subtle nuances of pitch and rhythm with greater precision. This technological advancement ensures that oral traditions are documented for future generations while providing objective data for the detailed study of various performance styles.

74. (A) Technology in empirical music research
Using digital metronomes and frequency analyzers to test rhythmic precision is a clear application of modern technology in empirical research. This approach provides objective measurements that can be used to compare the technical skills of different performers. By applying scientific tools to musical data, researchers can gather verifiable evidence that supports or challenges subjective assessments of performance quality and rhythmic accuracy.

75. (A) Both A and R are true and R is the correct explanation of A.
Different types of music research require specific methodologies tailored to their objectives. Historical studies rely heavily on archival texts and secondary sources to understand past events. In contrast, music therapy research often requires experimental designs and clinical data to measure the physical and psychological effects of musical interventions. Matching the methodology to the research area is essential for ensuring valid and reliable findings.

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43. (D) Shorter concert durations and adaptation to recorded formats
Modernization and technological advancements have led to significant changes in how Indian classical music is performed and consumed. One notable effect is the reduction in concert durations to suit modern schedules and the needs of broadcasting media. Additionally, the shift toward recorded formats has influenced performance aesthetics, requiring artists to adapt their traditional styles for a global audience via digital streaming platforms.

44. (B) Quantitative data analysis through modern technology
Using statistical software to process survey responses from a large group of participants is a hallmark of quantitative research. This approach allows the researcher to identify significant patterns and trends within the data using numerical measurements. By applying modern technology to analyze learning preferences, the scholar can provide evidence-based insights that are more precise than those derived from purely subjective observations.

45. (A) Both A and R are true and R is the correct explanation of A.
The internet has fundamentally transformed the methodology of music research by providing instant access to vast global databases and digital archives. It enables researchers to connect with international experts and access peer-reviewed journals without the need for extensive travel. This technological integration has made the process of gathering secondary data more efficient and has expanded the scope of interdisciplinary investigation.

46. (D) A concise summary of the entire research study
An abstract is a vital component of a research report that provides a brief and comprehensive summary of the entire study. It outlines the research problem, the methodology employed, key findings, and the final conclusions. This concise overview allows readers to quickly understand the core essence of the work and determine its relevance to their own academic interests or research projects.

47. (A) The systematic analysis of methods applied to a field of study
Research methodology refers to the logical framework and systematic approach used to conduct an academic investigation. It involves selecting appropriate techniques for data collection and analysis that align with the research objectives. A clearly defined methodology ensures the validity and reliability of the study, providing a roadmap that guides the researcher from the initial problem statement to the final conclusion.

48. (B) The final, exhaustive conclusion of an uncompleted study
A research synopsis is a planning document created before the actual study is finalized. While it must include a clear title, specific objectives, and a proposed methodology, it cannot contain the final, exhaustive conclusion of the project. The conclusion only emerges after the data has been collected and analyzed, making it a component of the final report rather than the initial proposal.

49. (C) Statement I is correct but Statement II is incorrect.
Following independence, the institutionalization of music education led to the creation of standardized syllabi and formal examination systems. This shift made music learning accessible to the general public through universities and colleges, moving it away from the exclusive patronage of royal courts. Consequently, the structural changes ensured a more democratic and widespread approach to music pedagogy throughout the country.

50. (A) I, II, IV
Music therapy is a multidisciplinary field that combines musicology with psychology and medicine to address individual health goals. It requires rigorous empirical research to validate its clinical effectiveness and ensure that interventions are evidence-based. While it uses musical elements to improve well-being, it is not limited to any single genre and has significant scope for academic investigation and practical application.

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provides an alphabetical listing of key terms, proper names, and important concepts discussed throughout the text. By including corresponding page numbers, the index enables readers to quickly locate specific information, making the document more accessible and efficient for academic reference and detailed study.

18. (A) Palm-leaf manuscript styluses
Modern technology in music research encompasses digital tools and electronic devices that facilitate the collection and analysis of data. While audio recordings, interviews, and unedited manuscripts provide vital information for contemporary studies, palm-leaf styluses are historical artifacts used in ancient writing. These tools are subjects of historical study rather than components of the modern technological infrastructure used for conducting research today.

19. (D) Statement I is false but Statement II is correct.
After independence, India saw a significant shift toward institutionalizing music education through the establishment of colleges and universities. This transition brought structural changes, such as standardized syllabi and formal examinations, to the traditional learning landscape. While the Guru-Shishya parampara continues to exist, it has adapted to and interacted with these new institutional models rather than remaining entirely isolated from them.

20. (D) I and III
Interpreting collected information is a core component of research, involving both descriptive and numerical data. In modern musicology, this stage often incorporates advanced digital tools to analyze audio frequencies and rhythmic patterns precisely. However, analysis must follow the data collection phase and does not exclude statistical methods, as these are often vital for quantifying specific musical phenomena and trends.

21. (C) Footnote – A citation placed at the bottom of the page
In formal academic writing, providing accurate references is essential for maintaining integrity and allowing for source verification. A footnote is a specific type of citation that appears at the bottom of the page where the reference is mentioned. This allows readers to immediately identify the source of a particular claim or quote without having to flip to the final bibliography.

22. (B) In-depth interviews with veteran Thumri exponents
To understand the subtle evolutionary changes in a specialized musical style like Thumri, a researcher must gather descriptive and experiential information. Conducting in-depth interviews with veteran performers provides access to oral traditions and personal insights that are not found in public records. This qualitative approach captures the nuances of stylistic shifts, teaching lineages, and performance aesthetics over many decades.

23. (D) Democratized music consumption and easier archival access
The rise of digital streaming and internet broadcasting has transformed the accessibility of Indian classical music for a global audience. These technologies have broken down geographical barriers, allowing listeners to explore diverse genres and archives with ease. This shift has democratized consumption, enabling both established and emerging artists to reach wider populations while facilitating the preservation of rare musical recordings.

24. (A) Modern technology in music analysis
Using specialized software to convert audio signals into visual musical notation is a clear application of technology in research. This digital process allows scholars to analyze melodic structures and pitch variations with a high degree of precision. By automating transcription, researchers can more efficiently document oral traditions and compare different performance styles using standardized Western or Indian notation systems.

25. (A) Both A and R are true and R is the correct explanation of A.
The connection between music and mathematics is foundational, as rhythmic structures and note permutations are based on numerical patterns. Tallars and laya involve precise fractional divisions of time, while the development of melodic phrases often follows combinatorial principles. This inherent mathematical nature makes interdisciplinary research highly feasible,

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methodology and findings to the final conclusion. It is essential to cite all references accurately, even when information has been paraphrased, to avoid plagiarism. Giving proper credit to original authors is a core ethical requirement in academic writing that maintains the integrity and credibility of the researcher.

60. (B) P-2, Q-4, R-1, S-2
Post-independence trends in Indian music reflect a shift toward institutionalization and technological integration. Universities introduced standardized syllabi, while organizations like the Sangeet Natak Akademi and All India Radio became major patrons. Additionally, electronic devices like the Tanpura replaced manual drones, and fusion music emerged through the blending of classical traditions with global genres, showcasing a dynamic and evolving landscape.

61. (C) The methodology must be kept secret and not mentioned in the report.
Transparency is a fundamental requirement of academic research, meaning the methods used must be clearly disclosed in the final report. Explaining the methodology allows other scholars to understand how the data was gathered and how conclusions were reached. This openness is essential for the peer-review process and enables others to replicate or validate the study, ensuring its scientific and scholarly merit.

62. (D) Synopsis – A detailed final research publication
A research synopsis is a preliminary proposal that outlines the intended scope and methodology of a study, rather than being the final publication. It serves as a roadmap for the project and is submitted for approval before the full research begins. In contrast, the final research report or thesis is the comprehensive document that presents the analyzed data and ultimate findings.

63. (A) Verifiable observation or experience rather than theory
Empirical research is grounded in the systematic collection of verifiable observations or experimental evidence. Unlike purely theoretical or speculative work, it relies on real-world data to test hypotheses and draw logical conclusions. In musicology, this approach might involve recording performances, conducting interviews, or using acoustic software to gather objective information that can be analyzed and verified by other scholars.

64. (B) Ethnographic or cultural research
Documenting the oral traditions and cultural practices of a specific group, such as the Baul singers, is the primary focus of ethnographic research. This qualitative approach involves field study to understand how music functions within its social context. By engaging directly with the community, the researcher can gather rich descriptive data that highlights the relationship between musical expression and cultural identity.

65. (B) II, III, IV, I
A systematic literature review begins with identifying relevant keywords to guide the search for information. The researcher then searches various databases and libraries to find potential sources, which are evaluated for their relevance and quality. Finally, the gathered information is synthesized to form a coherent understanding of the existing scholarship, providing a solid theoretical foundation for the new research study.

66. (A) Music and Economics
Analyzing the financial impact of events like a pandemic on the livelihoods of musicians requires an interdisciplinary approach combining music and economics. This research involves studying income streams, patronage systems, and the commercial viability of the music industry during crises. By applying economic theories to the musical sector, scholars can understand the broader socio-economic challenges faced by artists in contemporary society.

67. (C) Giving credit to authors and allowing source verification
The primary function of references in a research project is to provide formal credit to the original authors whose work has been consulted. Accurately listing sources allows readers to verify the evidence cited and explore the literature further for their own studies. This practice is essential for maintaining academic integrity, avoiding plagiarism, and demonstrating the thoroughness of the researcher's investigation.

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51. (C) Appendix – The central hypothesis of the research
In a research report, the appendix is reserved for supplementary materials such as raw data tables, sample questionnaires, or complex musical notations. It is not the appropriate location for the central hypothesis, which must be clearly stated in the introduction or synopsis. Properly distinguishing between core argumentative text and supporting documents ensures that the final report remains organized, logical, and academic.

52. (D) Facilitation of distance learning and digital notation use
The integration of computer and internet technology into music pedagogy has significantly enhanced accessibility to education. These tools facilitate distance learning, allowing students to study with experts from different locations through digital platforms. Furthermore, the use of notation software has simplified the process of documenting and sharing musical compositions, making it easier for learners to engage with diverse musical traditions.

53. (C) Shift towards studying home-studio and distribution economics
The rise of digital streaming and internet broadcasting has shifted the focus of music research toward the economics of the industry. Scholars now investigate how home-studio technology and global distribution platforms affect artist revenue and the traditional marketplace. This change reflects the growing importance of understanding the financial and legal aspects of music as it adapts to a digital-first environment.

54. (B) Pitch analysis using a digital spectrogram
To conduct a precise comparison of vocal techniques like the glides in Dhrupad and Khayal, a researcher should use modern acoustic technology. A digital spectrogram provides a visual representation of sound frequencies, allowing for the detailed analysis of pitch variations and microtonal nuances. This scientific approach provides objective data that can support or refine subjective observations made during a vocal performance.

55. (A) Both A and R are true and R is the correct explanation of A.
Identifying the research problem is the most vital step in the research process because it defines the study's scope and purpose. A well-defined problem provides a clear direction for formulating objectives and hypotheses, ensuring that the research remains focused. Without this initial clarity, the entire investigation, including the data collection and design, would lack the necessary structure and coherence.

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56. (A) Data Collection
Data collection is the systematic process of gathering observations, measurements, or information relevant to a research study. This step is essential for providing the raw evidence needed to test hypotheses and answer research questions. Depending on the methodology, it may involve various tools such as interviews, questionnaires, or acoustic recordings, all of which contribute to the study's empirical foundation.

57. (C) Investigating how music functions within society and culture
Modern music research avenues extend beyond performance practice to explore the social and cultural roles of sound. This includes investigating how music reflects community values, identity, and historical traditions. By examining these connections, researchers can understand the broader impact of music on society, leading to insights that are relevant to fields like sociology, anthropology, and cultural studies.

58. (A) High risk of encountering unverified information
While the internet offers vast resources for music research, it also carries the risk of providing unverified or inaccurate information. Researchers must critically evaluate online sources for credibility, as anyone can publish content without peer review. Relying solely on unauthenticated digital data can undermine the academic rigor of a study, making it essential to cross-reference information with reliable scholarly publications.

59. (C) Statement I is correct but Statement II is incorrect.
Preparing a project report requires a logical flow from the initial introduction through the

76. (B) Presenting another's work as one's own without credit
Plagiarism is a serious ethical violation in academic writing that involves using another person's ideas, words, or research findings without giving proper credit. It undermines the integrity of the scholar and the academic community as a whole. To avoid this, researchers must use accurate citations and bibliographies to acknowledge all the primary and secondary sources that have informed their work.

77. (C) Systematic teaching and understanding of research methods
Research pedagogy focuses on the structured and systematic teaching of the methods and techniques used in academic investigation. It involves guiding students through the process of formulating problems, collecting data, and analyzing findings. By mastering these research skills, students can conduct rigorous studies that contribute to the field of musicology, ensuring that their work follows established scholarly standards and methodologies.

78. (D) It guarantees the immediate award of a doctoral degree.
A well-prepared synopsis is a valuable planning tool that helps a researcher stay focused on their objectives and provides a clear plan for the review committee. It also assists in estimating the time and resources needed for the study. However, it does not guarantee the immediate award of a degree, which only happens after the full research project is successfully completed.

79. (C) Statement I is correct but Statement II is incorrect.
The internet serves as a massive repository for gathering secondary data in music research, providing access to digital archives and online databases. However, not all information found online is academically verified or suitable for direct citation in a thesis. Researchers must critically evaluate the credibility and authorship of digital sources to ensure that their study is based on reliable and scholarly evidence.

80. (B) P-4, Q-1, R-2, S-3
Modern technologies play vital roles in various stages of music research, from statistical data analysis with SPSS to reference management with tools like Zotero. Acoustic software like Praat enables detailed sound wave analysis, while platforms like JSTOR provide access to peer-reviewed scholarly journals. Utilizing these specialized tools enhances the precision and efficiency of the research process, allowing for more rigorous and comprehensive academic studies.

81. (B) Relying on intuition without analyzing the data
Systematic research requires a logical approach to interpreting evidence rather than relying on personal feelings or unverified intuition. Data analysis involves processing raw information using qualitative or quantitative methods to identify patterns and draw objective conclusions. This rigorous process ensures that the final findings are grounded in evidence and can be supported by the data collected during the study's investigation phase.

82. (A) Music and Physics – Studying the marketing strategies for music albums
Interdisciplinary research connects music with diverse fields, but each combination has a specific focus. While physics deals with sound waves and acoustics, marketing strategies for music albums fall under the intersection of music and economics or business studies. Properly identifying these interdisciplinary links ensures that the researcher applies the correct theoretical framework and methodology to their chosen area of investigation.

83. (C) Aesthetics, the nature of beauty, and the concept of Nada
Exploring the philosophical aspects of music involves a deep investigation into aesthetics and the nature of beauty. This research avenue often focuses on the concept of 'Nada' and how sound can convey spiritual or existential meanings. Unlike studies focused on physical anatomy or financial costs, philosophical inquiries seek to understand the essential meaning and value of musical expression within the human experience.

84. (D) Music and Psychology / Applied Research
Conducting a survey to measure the impact of classical music on concentration is a practical application of psychology in music research. This approach uses systematic observation

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field applies musical interventions within a medical framework to achieve therapeutic goals, such as reducing stress or regulating heart rate. Such studies require empirical research to validate the clinical effectiveness of music as a complementary tool in healthcare and psychological recovery.

35. (C) I, II, IV
The post-independence era in India introduced significant shifts in the musical landscape, including the decline of the traditional Gharana monopoly. The rise of institutional education and the introduction of electronic media like radio transformed how music is learned and consumed. Additionally, globalization led to the fusion of Indian classical traditions with international genres, reflecting a dynamic and evolving society.

36. (D) All of the above
Academic writing requires the use of standardized citation styles to ensure consistency and prevent plagiarism. Formats such as APA, MLA, and Chicago are widely recognized across various disciplines in the humanities and social sciences. Competency in these styles allows a researcher to properly document their sources, enabling readers to verify the literature and giving due credit to the original authors.

37. (C) Statement I is correct but Statement II is incorrect.
Action research in music pedagogy is a practical methodology used by educators to address and solve immediate challenges within the classroom. It focuses on improving teaching strategies and student engagement through a cycle of planning, acting, and reflecting. This approach is distinct from fundamental research, which aims to discover universal laws of physics or general theoretical principles related to sound.

38. (B) Evaluating and summarizing existing research on a chosen topic
A review of literature involves a critical examination of prior scholarly works related to a specific research problem. By evaluating existing studies, a researcher can identify what is already known and where further investigation is needed. This process ensures the current project is grounded in established theory and avoids unnecessary duplication, thereby strengthening the academic rigor and focus of the study.

39. (D) Manual handwritten letters sent via the postal service
Modern technology provides efficient avenues for data collection, such as digital sound libraries and online survey tools. These methods allow researchers to gather and analyze information rapidly across large distances. In contrast, manual handwritten letters sent through the postal service represent traditional communication rather than the technological advancements currently used for data gathering and acoustic analysis in contemporary musical research projects.

40. (A) I, II, and IV
The interdisciplinary study of music and literature examines the profound connection between poetic structures and melodic compositions. This research explores how poetic meters influence musical forms like Prabandha and Dhrupad, as well as the relationship between text and emotion in genres like Thumri. By analyzing these narrative structures, scholars gain a deeper understanding of how linguistic aesthetics shape the musical experience.

41. (C) A recent book summarizing various older music texts
Identifying the correct source of data is vital for ensuring the reliability of a study. A book that provides a summary or critique of older musical treatises is categorized as a secondary source. This is because it interprets and analyzes existing information rather than providing an original, first-hand account or an unedited historical document from the specific period being studied.

42. (A) A controlled experimental study comparing digital and manual tools
To evaluate the effectiveness of a new educational tool, a researcher should conduct a controlled experimental study. This scientific approach allows for an objective comparison between traditional methods and modern digital applications within a classroom setting. By measuring student progress and performance, the scholar can gather empirical data to determine whether the electronic Tanpura app significantly improves the learning experience.

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93. (C) Debates on Shruti purity versus equal temperament tuning
The introduction of electronic instruments like synthesizers into traditional vocal music has sparked significant debates regarding tuning systems. Researchers explore the tension between the pure microtones (shrutis) of Indian classical music and the equal temperament used in many modern electronic devices. This interdisciplinary area combines musicology with acoustics to investigate how technology influences the preservation and performance of traditional melodic structures.

94. (D) An alphabetical list of keywords, names, and concepts
Indexing is a vital part of finalizing a research report, as it provides an alphabetical list of keywords, names, and concepts mentioned in the text. This tool enables readers to quickly locate specific topics and page numbers, making the document more user-friendly for academic reference. A thorough index demonstrates the researcher's attention to detail and enhances the accessibility of the completed study.

95. (A) Both A and R are true and R is the correct explanation of A.
Digital archives and internet streaming platforms have revolutionized the ability to conduct comparative studies of different Gharanas without the need for extensive travel. Researchers can now access a vast range of high-quality audio-visual recordings of diverse artists from their own locations. This technological shift has democratized access to rare musical resources, making it easier to analyze stylistic variations and evolutionary trends across various traditions.

96. (B) Descriptive data based on observations and interviews
Qualitative data in music research consists of descriptive information gathered through observations, interviews, or the analysis of cultural texts. Unlike numerical data, it focuses on the quality and meaning of subjective experiences, such as the emotional depth of a performance or the social significance of a tradition. This approach provides a rich and nuanced understanding of the aesthetic and cultural aspects of music.

97. (B) A list of all books and sources consulted for research
A bibliography is a comprehensive list of all the books, journals, and other sources that a researcher has consulted during their study. It is an essential component of the final report, typically placed at the end, to provide full publication details for verification. This list demonstrates the scholar's engagement with existing literature and ensures that all referenced works are properly acknowledged.

98. (A) Quantum Physics
Interdisciplinary music research often involves social sciences like sociology, anthropology, and economics to explore the cultural and financial aspects of the field. These disciplines provide methodologies for studying musical traditions within their social contexts. In contrast, quantum physics is a branch of physical science that deals with subatomic particles and is generally not included in the social science grouping of musicological studies.

99. (D) Statement I is incorrect but Statement II is correct.
Selecting a research topic requires clarity and precision rather than being broad or vague. A well-defined topic is more manageable and allows the researcher to focus on a specific problem within a given timeframe. This specificity ensures that the study can be thoroughly investigated using available resources, leading to more meaningful and accurate conclusions that contribute to the field of musicology.

100. (D) I, II, IV
Researching the intersection of music and economics involves evaluating the financial mechanisms of the sound industry. This includes studying how copyright laws protect artists and how digital streaming platforms function as modern marketplaces for creative commodities. Such studies focus on market trends and artist livelihoods rather than medical interventions or the grammatical rules associated with traditional melodic structures.

101. (C) Preparing Synopsis – Writing the final index of the published book
Preparing a synopsis is an early stage of the research process, occurring before the study

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relationship between musical traditions and the communities that support and preserve them.

135. (D) I, II, III, V
Data analysis involves cleaning and organizing raw information to extract meaningful patterns and insights. This process must align with the study's objectives and hypothesis to ensure the findings are relevant and valid. As the basis for the final conclusion, data analysis can utilize visual tools like charts and graphs to represent information clearly, making it an essential part of the rigorous academic research process.

136. (A) Authorship, credibility, publication date, and peer-review
To evaluate the quality of internet sources, a researcher must look for indicators of reliability, such as clear authorship and peer-review status. It is also important to consider the credibility of the platform and the publication date to ensure the information is accurate and up-to-date. By critically assessing digital content, the scholar can avoid using unverified or biased information in their academic study.

137. (C) The overall blueprint chosen to integrate study components
Research design refers to the overall blueprint or framework chosen by a researcher to integrate the different components of a study in a logical and coherent way. It ensures that the investigation addresses the research problem effectively and provides valid results. By choosing an appropriate design, the scholar can organize their data collection and analysis to support their final conclusions and inferences.

138. (A) Music and Geology
Interdisciplinary music research connects sound with fields like psychology, culture, and literature, which have direct relevance to human experience and aesthetics. These areas provide valuable academic avenues for exploring the emotional and social impact of music. In contrast, geology is the study of the physical Earth and its rocks, and it is generally not an interdisciplinary avenue commonly explored within the context of standard musicological research.

139. (C) Statement I is correct but Statement II is incorrect.
In-text citations are essential in academic writing as they direct readers to the full bibliographic entry at the end of the report. This practice ensures that all original sources are properly credited and allows for easy verification of the evidence used. Far from being optional, accurate citations are mandatory for maintaining scholarly integrity and avoiding accusations of plagiarism in any formal research project.

140. (B) I, II, and IV
The interdisciplinary study of music and religion explores the use of sound in rituals and the evolution of devotional forms like Bhajan and Kirtan. It also examines spiritual concepts such as 'Nada Brahman', which views sound as a manifestation of the divine. By investigating these connections, researchers can understand how musical expression and religious practice have mutually influenced each other across various cultural and historical contexts.

141. (C) Survey – Gathering data from a representative group
A survey is a research tool used to collect information from a specific group of individuals to gain insights into a larger population. In music research, this might involve questioning students about their learning methods or audiences about their preferences. By selecting a representative sample, the researcher can draw broader conclusions about trends and behaviors within the musical community while maintaining statistical validity and academic rigor.

142. (D) Structuring into chapters and sections with clear headings
A professional research report should be organized into clear chapters and sections with descriptive headings. This structure ensures a logical flow of information, from the introduction to the final conclusion, making it easy for readers to follow the researcher's arguments. By properly formatting the report, the scholar demonstrates academic rigor and ensures that their findings are presented in a coherent and accessible manner for study.

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the subject, interdisciplinary research situates music within the real world, allowing for a deeper understanding of its complex interactions.

110. (D) P-3, Q-4, R-1, S-2
Identifying the correct type of data source is essential for reliable research. Primary sources include original evidence like recorded interviews, while secondary sources consist of interpretative works like recently published textbooks. Electronic sources refer to online academic journals, and archival sources involve preserved historical documents like ancient manuscripts. Using a combination of these sources ensures a well-rounded and thoroughly supported investigation.

111. (A) Randomly scattering the bibliography through chapters
Maintaining a consistent and logical structure is vital for a professional research report. The bibliography should be presented as a single, organized list at the end of the document, rather than being dispersed throughout different chapters. This placement allows readers to easily find and verify all the references used in the study, ensuring the report adheres to standard academic formatting and citation guidelines.

112. (B) Music and Philosophy – Calculating acoustic reverberation times
Interdisciplinary music research requires matching a topic with the correct academic field. While music and philosophy explore aesthetics and the nature of sound, calculating acoustic reverberation times is a focus of music and physics. Properly identifying these links ensures that the researcher applies the appropriate scientific or humanitarian methodology, leading to accurate and valid findings within their chosen area of study.

113. (B) The Abstract or Conclusion
The section that highlights the limitations of a study is typically found in the abstract or the concluding chapter. This provides an honest assessment of the factors that may have influenced the research, such as sample size or resource constraints. Discussing limitations demonstrates the researcher's objectivity and helps future scholars understand the boundaries of the study when building upon its findings.

114. (A) Economics
Studying the impact of digital music platforms on the livelihoods of musicians falls under the intersection of music and economics. this research focuses on the financial dynamics of the industry, including artist revenue, patronage, and the commercialization of art in the digital age. By applying economic principles, scholars can gain a deeper understanding of the socio-economic challenges and opportunities faced by performers today.

115. (C) III, I, IV, II
A standardized research project report follows a logical structure that begins with the title page and abstract to provide a brief overview. The introduction and objectives follow, setting the stage for the detailed data analysis. Finally, the report concludes with the findings and inferences drawn from the study. This chronological organization ensures that the document is coherent, professional, and easy for readers to navigate.

116. (D) Music and Physics (Technology)
Applying advanced acoustic software to analyze microtonal glides in music requires competency in the interdisciplinary field of music and physics. This approach uses technological tools to measure and visually represent sound frequencies and wave properties. By combining musical knowledge with scientific methodology, the researcher can provide objective and precise data that enhances the understanding of complex performance techniques like those found in Dhrupad.

117. (C) A structured outline or proposal of the research project
A synopsis is a preliminary document that provides a structured outline of a proposed research project. It details the problem statement, specific objectives, and the methodology the researcher intends to follow. Submitted before the study begins, the synopsis acts as a roadmap for the researcher and a tool for evaluators to determine the feasibility and academic merit of the planned investigation.

118. (B) Total abandonment of the concept of Raga
The post-independence era in India introduced new trends such as the institutionalization of

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is fully conducted. Its purpose is to outline the intended problem, objectives, and methodology. In contrast, writing the final index is one of the last steps of publication. These two tasks are distinct because one provides a future plan while the other facilitates the navigation of completed work.

102. (B) Music and Sociology / Cultural Studies
The rise of large-scale public music festivals in the post-independence era is a significant trend studied within music sociology and cultural studies. This research examines how these events promote regional identity, influence audience behavior, and reflect broader societal shifts. By exploring these dynamics, scholars can understand the role of music in public life and its impact on the preservation and promotion of traditional and contemporary genres.

103. (D) JSTOR or Google Scholar
For finding reliable, peer-reviewed academic articles in musicology, researchers should use specialized platforms like JSTOR or Google Scholar. These databases provide access to a wide range of scholarly journals and research papers that have been vetted by experts in the field. Using these academic resources ensures that the study is grounded in high-quality, verified information rather than unverified commercial or social media content.

104. (A) Literature review
Consulting digital repositories like Shodhganga to find previous theses is a crucial part of the literature review process. It allows researchers to understand what has already been studied on a topic and identify unexplored gaps. By surveying existing academic work, the scholar can refine their own research questions and methodology, ensuring that their project makes an original contribution to the field of musicology.

105. (A) Both A and R are true and R is the correct explanation of A.
Music research methodology often differs from laboratory-based sciences because it deals with subjective aesthetics and emotional responses. While some aspects can be quantified, such as sound frequencies, many cultural and historical elements require qualitative analysis. This interdisciplinary nature allows researchers to explore the deep emotional and social impact of music, which cannot always be measured through strictly controlled experimental instruments alone.

106. (A) Data previously gathered and published by others
Secondary data refers to information that has already been collected, analyzed, and published by other researchers or organizations. This includes books, journal articles, and historical reports that provide context and theoretical background for a new study. While it is not original first-hand evidence, it is essential for conducting a literature review and establishing the current state of knowledge within a specific research area.

107. (D) Investigating teaching methods, curriculum, and assessment
Research pedagogy in music focuses on exploring and improving the methods used to teach and assess students. This includes investigating curriculum design, instructional strategies, and the effectiveness of modern learning models. By conducting research in this area, educators can develop evidence-based practices that enhance the quality of music education and adapt traditional teaching styles for contemporary institutional and digital settings.

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108. (B) Automated generation of hypotheses without human thought
Computers are highly beneficial in music research for processing data, formatting reports, and managing complex bibliographies. However, they cannot automatically generate meaningful research hypotheses, as this requires human insight, critical thinking, and a deep understanding of the subject. While technology assists in various technical tasks, the creative and intellectual direction of the research remains the responsibility of the human scholar.

109. (D) Statement I is incorrect but Statement II is correct.
An interdisciplinary approach broadens the scope of music research by connecting it with fields like psychology, physics, and sociology. These links expand the academic relevance of the study and provide more comprehensive insights into the role of sound in human life. Far from isolating

validity and reliability of the research, providing a transparent account of how the findings were reached and the conclusions drawn.

127. (A) Digital tools make data collection precise and efficient
Modern technology has significantly enhanced music research by providing digital tools that make data collection more precise and efficient. From high-quality audio recording to advanced software for frequency analysis, these resources allow scholars to gather and analyze information with a high degree of accuracy. While technology assists in technical tasks, it does not replace the critical thinking and expertise of the human researcher.

128. (B) Using emotional, biased language to prove a point
Good practices in writing a project report require maintaining a neutral and objective tone throughout the document. Using emotional or biased language undermines the academic credibility of the research and should be strictly avoided. Instead, scholars must focus on presenting facts clearly and distinguishing them from interpretations, ensuring that the report follows the standard conventions of professional and scientific academic writing.

129. (C) Statement I is correct but Statement II is incorrect.
Historical research in music relies heavily on primary sources like ancient texts, inscriptions, and oral traditions to understand the past. However, modern technology can still play a role in this field through the use of digital archives and documentation tools. By combining traditional archival work with contemporary technological resources, researchers can more effectively preserve and analyze historical data for their musicological investigations.

130. (A) P-3, Q-4, R-2, S-1
A research synopsis is organized into sections that each serve a specific purpose, from providing background in the introduction to proposing a tentative structure in the chapterization plan. The hypothesis offers an expected outcome, while the methodology details the tools and techniques to be used. This organized approach ensures that the research proposal is clear, logical, and provides a feasible roadmap for the study.

131. (C) Relying on mythical stories without empirical evidence
Scientific research in music therapy must be grounded in empirical evidence and clinical observation rather than unverified myths or legends. This multidisciplinary field combines musical interventions with psychological and medical data to achieve specific health outcomes. To be academically valid, therapeutic studies must use structured methodologies and objective measurements to evaluate how sound affects a patient's physical and mental well-being in clinical settings.

132. (D) Moving music education back to isolated forest Ashrams
The post-independence era in Indian music saw several trends, including the rise of broadcasting via All India Radio and the promotion of music by organizations like Spic Macay. While technology has influenced performance techniques, the idea of moving music education back to isolated forest Ashrams is not a trend of this modern period. Instead, education has become increasingly institutionalized in urban centers through universities and colleges.

133. (C) Finding an unexplored area within the existing literature
Identifying the research gap is a crucial step in the research process, as it involves finding unexplored areas within existing scholarly work. This process allows the researcher to ensure that their project makes a unique contribution to the field rather than simply repeating previous studies. By pinpointing what is still unknown, the scholar can formulate more focused and meaningful research questions and objectives.

134. (B) Music and Sociology / Social Sciences
Investigating the changes in the social status of musicians over time requires an interdisciplinary approach combining music and sociology. This research examines how cultural values, economic patronage, and social structures influence the role of performers in society. By applying social science methodologies, scholars can gain a deeper understanding of the complex

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167. (D) Supplementary material attached at the end of a document
An appendix is a section of a research report used for supplementary materials that support the study but are not part of the main text. This can include raw data tables, blank questionnaires, or detailed musical notations. Placed at the end of the document, the appendix provides additional context for interested readers without interrupting the logical flow of the researcher's core arguments and findings.

168. (A) The physical carving of wooden instruments
Computers and the internet have significantly influenced musicology by providing access to digital notation, archives, and tools for global collaboration. These technological advancements facilitate the sharing and analysis of sound data in modern ways. However, they do not include traditional physical processes like the carving of wooden instruments, which remains a hand-made craft even though technology may be used in the design or measurement of the tools.

169. (C) Statement I is correct but Statement II is incorrect.
In the post-independence era, the traditional Guru-Shishya parampara adapted to the rise of institutionalized music education in universities and colleges. While the absolute, orthodox form of the system saw changes, institutional education has flourished rather than being shut down. This transition has led to a dual approach where both traditional and modern pedagogical models coexist and mutually influence how music is taught and learned today.

170. (A) I, III, and IV
Compiling a bibliography requires organizing sources alphabetically by the author's last name and providing full publication details for verification. This list should include all books, journal articles, and websites consulted during the study and is typically placed at the very end of the report. A thorough bibliography ensures that all original authors are credited and demonstrates the depth and breadth of the researcher's investigation and scholarship.

171. (D) A subset of the population selected for the study
In research methodology, a sample refers to a smaller, representative group chosen from a larger population for detailed investigation. Studying an entire population is often impractical due to time and resource constraints. By analyzing a carefully selected sample, researchers can gather manageable data and make valid generalizations about the whole group, provided the selection process remains objective and follows established statistical and research principles.

172. (B) To generate precise, controllable acoustic stimuli
In music psychology experiments, electronic synthesizers are used to generate precise and controllable acoustic stimuli for testing human responses. This technology allows researchers to manipulate pitch, rhythm, and timbre with a high degree of accuracy, ensuring that experimental results are reliable and can be replicated. By using these tools, scholars can gather objective data on how specific sounds influence cognitive and emotional states in a scientific setting.

173. (C) Perfect, sustained drone without tuning difficulties
The adoption of the electronic Tanpura has provided musicians with a perfect, sustained drone that eliminates the tuning difficulties of traditional string instruments. This technological integration has changed the performance environment by providing a stable pitch reference that remains constant regardless of temperature or humidity. While traditional instruments are still valued, the electronic version offers a practical and reliable alternative for both practice and professional concert settings.

174. (D) Historical and qualitative methodology
Documenting a specific musical lineage like the Senia Gharana through a case study approach involves historical and qualitative methodology. This research focuses on gathering oral histories, archival documents, and performance data to understand the evolution of the tradition. By using these qualitative methods, the researcher can capture the rich cultural and stylistic nuances of the Gharana, providing a detailed account of its historical development and current practice.

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143. (A) The rise of crooning and projecting nuances to audiences
The widespread use of microphones in post-independence Indian music led to significant shifts in vocal techniques. Performers were able to project subtle nuances and softer tones, such as crooning, which would have been impossible without electronic amplification. This technological adaptation changed performance aesthetics, allowing artists to communicate more intimate emotional expressions to large audiences in modern concert halls and through various recorded formats.

144. (B) Music and Mathematics or Modern Technology
Using computer algorithms to analyze note permutations in a Raga is a clear application of music and mathematics or modern technology. This quantitative approach allows for the precise measurement and analysis of complex melodic structures. By applying mathematical principles to musical data, researchers can gain objective insights into the systematic rules that govern traditional compositions, leading to more rigorous and scientifically supported musicological findings.

145. (A) Both A and R are true and R is the correct explanation of A.
The relationship between music and literature is deeply interconnected, as many musical forms rely on the aesthetic and metric structures of poetic texts. Genres like Dhrupad and Rabindra Sangeet use lyrics to shape melodic phrases and convey narrative meaning. This interdisciplinary avenue explores how linguistic and musical elements work together to create a unified artistic experience, highlighting the profound influence of literature on traditional soundscapes.

146. (A) An original document or recording from the time studied
A primary source in music research is an original document, recording, or artifact from the specific period under investigation. This includes historical manuscripts, first-hand accounts, and original field recordings that provide direct evidence for the study. Unlike secondary sources that interpret and summarize existing information, primary sources offer unedited raw data that allows researchers to draw their own logical conclusions.

147. (C) Formulating topics based on gaps in literature reviews
Research pedagogy emphasizes the importance of selecting suitable topics based on the gaps identified in a thorough literature review. This ensures that the study addresses an unexplored area and makes an original contribution to the field of musicology. By choosing a well-defined and researchable topic, the scholar can conduct a focused investigation that provides meaningful and academically valid insights into their chosen subject area.

148. (D) Tuning forks
Modern technology in music research encompasses digital tools like spectrograms and sound archives that enhance the collection and analysis of sound data. These resources provide precise measurements and efficient documentation for contemporary studies. While tuning forks are used to establish pitch, they represent traditional acoustic tools rather than the advanced electronic and digital infrastructure that defines the modern technological landscape currently used by researchers today.

149. (D) Statement I is incorrect but Statement II is correct.
Data collection is a critical and integrated step in the research process that is directly linked to the study's problem and methodology. The tools chosen for gathering information must be carefully selected based on the requirements of the research hypothesis to ensure relevance and accuracy. Proper data collection provides the empirical foundation needed to test assumptions and reach valid and reliable academic conclusions.

150. (B) I, II, IV, V
Music and culture research explores the role of sound in reflecting societal values and cultural identity. This field examines the impact of globalization on traditional music and the role of festivals in promoting regional heritage. By analyzing these dynamics, scholars can understand how music functions as a reflection of community values and how it adapts to the

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music education, the rise of playback singing, and increased cross-cultural collaborations. However, these changes did not involve the abandonment of the concept of Raga, which remains the foundational element of classical and light music. Instead, traditional forms have adapted to modern platforms and pedagogical models while maintaining their core melodic structures.

119. (D) Statement I is incorrect but Statement II is correct.
The primary purpose of a bibliography is to list the specific sources and literature that a researcher has cited or consulted during their study. It is not intended to catalog every book in a library but rather to provide a comprehensive list of the evidence used to support the project. This ensures that original authors are credited and allows readers to verify the research findings.

120. (A) I, III, and IV
Selecting a research problem requires ensuring that the topic is original, feasible, and of genuine interest to the scholar. It must contribute to existing knowledge while being manageable within available resources and time. Avoiding overly broad topics is crucial for maintaining focus and conducting a thorough investigation. A well-chosen problem provides a solid foundation for a successful and academically rigorous research project.

121. (C) Systematically watching and recording behavior
Observation is a primary data collection method where a researcher systematically records behaviors or events as they occur in a natural setting. This approach is particularly useful in musicology for documenting performance techniques or cultural rituals without interrupting the participants. By maintaining a structured log of these observations, the scholar gathers original evidence that can be analyzed to support their specific research hypothesis.

122. (A) Conducting an extensive review of literature
Immediately after formulating a research problem, the researcher should conduct an extensive review of literature. This step is essential for understanding the current state of knowledge on the topic and identifying existing gaps. By surveying prior scholarship, the scholar can refine their research questions and ensure that their study is grounded in established theories while avoiding unnecessary duplication of previous work.

123. (D) The field of Music and Literature or Language studies
Applying structural linguistics and semiotics to music research has led to significant advancements in the interdisciplinary field of music and literature. This approach explores how musical structures can be analyzed like language and how lyrics convey aesthetic and symbolic meanings. By connecting musicology with language studies, researchers can gain a deeper understanding of the communicative and poetic aspects of diverse musical forms and traditions.

124. (B) Music Therapy and Neurology or Psychology
Studying how rhythmic entrainment aids in medical recovery is a prime example of interdisciplinary research combining music therapy with neurology or psychology. This field investigates the brain's cognitive and motor responses to sound, providing empirical evidence for the therapeutic benefits of music. By analyzing these physiological and psychological effects, scholars can develop evidence-based interventions to improve patient health and quality of life.

125. (A) Both A and R are true and R is the correct explanation of A.
Preparing a detailed index is a crucial step for finalizing a comprehensive research thesis or book. An index provides an alphabetical list of keywords, names, and concepts along with their corresponding page numbers. This tool is essential for academic research because it enables readers to quickly navigate the document and locate specific information, making the voluminous text more accessible and useful for study.

126. (D) Systematic analysis of methods applied to a study field
Research methodology refers to the systematic and logical framework used to conduct an academic study. It involves the analysis of the specific tools and techniques applied to collect and process data within a field of investigation. A clearly defined methodology ensures the

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159. (D) Statement I is incorrect but Statement II is correct.
Ethical research demands absolute honesty in reporting data, even if the findings contradict the initial hypothesis. Manipulating information to support a desired outcome is a serious violation of academic integrity and should be strictly avoided. By accurately and truthfully recording all participant responses and experimental results, the researcher ensures the validity and reliability of their work, maintaining professional credibility within the academic field.

160. (B) P-3, Q-4, R-1, S-2
Different types of research serve distinct purposes, from fundamental studies that expand basic knowledge to applied research that solves real-world issues. Action research focuses on practical problems in immediate settings, such as the classroom, while historical research investigates past events to provide context for the present. Mapping these types to their definitions ensures a comprehensive understanding of the various methodologies available for academic study.

161. (B) Consistency in following one specific referencing style is mandatory throughout the report.
While multiple citation formats like APA, MLA, and Chicago exist, an incorrect statement about referencing would claim that inconsistencies are acceptable. Proper academic practice requires adhering strictly to a single style throughout the entire document. This consistency ensures that the bibliography and in-text citations are uniform, helping readers verify sources and protecting the researcher against potential accusations of plagiarism or sloppy documentation.

162. (A) Pitch Analyzer – Software for economic modeling
Identifying the correct function of research tools is essential for academic accuracy. A pitch analyzer is a technical tool used for acoustical analysis rather than economic modeling. Properly matching tools with their intended purpose ensures that the researcher applies the correct technology to their study, leading to precise data collection and reliable findings that support the study's specific research objectives and methodology.

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163. (C) Combining insights from multiple disciplines for a topic
An interdisciplinary approach involves the combination of insights and methodologies from multiple disciplines to explore a specific research topic. This approach broadens the scope of inquiry and allows for more comprehensive understanding of complex subjects like music. By connecting sound with fields like psychology or sociology, researchers can gain deeper insights into the aesthetic, cultural, and scientific aspects of their chosen area of study.

164. (D) Psychology
Analyzing the emotional impact of music as it relates to rhythmic tempo falls under the intersection of music and psychology. This research explores how listeners respond to musical elements and how different speeds can evoke specific moods or psychological states. By applying cognitive and behavioral theories, scholars can provide scientific explanations for the deep emotional connection between musical structures and the subjective human experience.

165. (C) II, I, IV, III
A research project report follows a standardized chronological order starting with the title page, followed by the table of contents and the introduction. These sections provide context and a roadmap for the reader before moving into the detailed analysis of the research. The bibliography is placed at the end of the report, providing a comprehensive list of all the sources consulted during the entire investigation process.

166. (B) Information literacy, critical reading, and synthesis
A thorough review of literature requires strong information literacy and the ability to critically read and synthesize existing scholarship. These competencies allow the researcher to identify key themes and gaps in the knowledge base, providing a solid theoretical foundation for their own study. By evaluating and combining ideas from diverse sources, the scholar can demonstrate the relevance and originality of their research project.

challenges and opportunities of a modern and interconnected world.

151. (D) Using first-person pronouns frequently in formal writing
Formal academic reports should generally be written in an objective, third-person perspective to maintain a professional and neutral tone. Frequent use of first-person pronouns can make the research appear subjective and should be avoided. By focusing on the data and the logical arguments rather than the researcher's personal voice, the document remains exam-oriented and follows the standard conventions required for scholarly and scientific publications.

152. (A) Methodology – The review of previous literature
A research synopsis is organized into sections that each serve a distinct purpose. The methodology section details the specific tools and techniques used for data collection, while the literature review evaluates previous scholarship on the topic. Properly distinguishing between these parts is essential for a clear and logical proposal, as one focuses on how the research will be conducted and the other on existing knowledge.

153. (C) Providing additional info or citing a source at the bottom
Footnotes serve a dual purpose in academic writing by providing additional information or citing a source at the bottom of the page. This allows the researcher to offer further context or clarify a point without interrupting the main narrative flow. Footnotes enhance the scholarly depth of the report and provide readers with immediate access to references, making the document more comprehensive and informative.

154. (A) The field of Music and Physics or Acoustics
Conducting a comparative analysis of different tuning systems requires an interdisciplinary approach combining music and physics. This research involves the scientific study of sound frequencies, intervals, and the microtonal nuances known as shrutis. By applying acoustical principles, scholars can provide objective data that explains the technical differences between traditional Indian tuning and the Western equal temperament system used in modern electronic instruments.

155. (A) Both A and R are true and R is the correct explanation of A.
The post-independence era brought a significant democratization of Indian classical music, moving it from exclusive royal courts to the general public. This shift was facilitated by the establishment of music institutions and broadcasting networks like All India Radio. As a result, classical music became accessible to a much larger audience, and formalized education models provided more opportunities for people to learn and perform.

156. (B) Information acquired by observation or experimentation
Empirical data in music research consists of information gathered through systematic observation or experimentation. Unlike purely speculative or philosophical ideas, it relies on real-world evidence to test hypotheses and draw conclusions. This approach provides an objective foundation for the study, allowing researchers to support their findings with verifiable information that can be analyzed and cross-referenced by other scholars in the academic community.

157. (C) Studying industry finances, patronage, and livelihoods
The role of economics in music research involves the study of industry finances, patronage systems, and the livelihoods of artists. This interdisciplinary approach examines how market trends and economic policies affect the production and consumption of music. By analyzing these financial dynamics, scholars can gain insights into the sustainability of musical traditions and the challenges faced by performers in a modern, commercialized global economy.

158. (D) It is impossible to solve.
A good research problem should be clear, unambiguous, and testable within available resources. It must address a gap in knowledge while remaining feasible for the researcher to investigate and solve. Choosing a problem that is impossible to solve would lead to a project that lacks direction and cannot reach meaningful conclusions, undermining the academic rigor and ultimate success of the research effort.

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175. (A) Both A and R are true and R is the correct explanation of A.
Selecting a research topic is an iterative process that requires preliminary reading to understand the current scholarship. This initial investigation helps the researcher determine if a topic is too broad, too narrow, or already exhaustively studied. By refining the focus through early reading, the scholar can ensure that their project is feasible and makes a unique contribution to the field, leading to a more successful and focused study.

176. (B) Primary Data
Primary data is information collected directly by the researcher for the first time specifically for their current project. This can include original field recordings, interviews, or experimental results that provide first-hand evidence for the study. Unlike secondary data that has been gathered by others, primary data offers fresh insights and allows the researcher to draw logical conclusions based on original and unedited information.

177. (B) Finding a sub-field or link offering scope for investigation
Research avenues refer to the sub-fields or interdisciplinary links that offer scope for scholarly investigation. These avenues allow researchers to connect music with other disciplines like psychology or sociology, expanding the potential for meaningful study. Identifying a specific avenue ensures that the project remains focused and relevant, leading to findings that contribute to a deeper understanding of the complex role of music in society and science.

178. (C) The exhaustive and final bibliography of the study
The introduction chapter of a research report provides the background, problem statement, and objectives of the study. It sets the context for the reader and outlines the goals the investigation aims to achieve. The exhaustive bibliography is not part of this initial chapter but is instead placed at the end of the report to list all the sources consulted throughout the research process for proper verification.

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179. (C) Statement I is correct but Statement II is incorrect.
Music therapy relies on the psychological and physiological effects of melody and rhythm on the human body to achieve therapeutic goals. It is an effective intervention for various patients, regardless of whether they have formal musical training. By using musical elements in a clinical framework, therapists can address health issues such as stress and anxiety, providing evidence-based benefits for a wide range of individuals in medical settings.

180. (D) P-4, Q-3, R-2, S-1
Interdisciplinary music research encompasses various fields with specific core study areas. Ethnomusicology focuses on music in its cultural context, while psychoacoustics examines sound perception. Music pedagogy deals with teaching and learning methods, and organology involves the study of instrument design. Mapping these fields to their core areas ensures a comprehensive understanding of how diverse academic disciplines contribute to the multifaceted study of musicology.

181. (C) The final results of the experiments
A research synopsis is a forward-looking proposal written before the actual study is conducted. Therefore, it should not contain the final results or conclusions of the experiments. Its primary function is to outline the planned problem statement, objectives, and methodology. Including final outcomes at this stage is incorrect because those insights only emerge after the data has been collected and thoroughly analyzed by the scholar.

182. (C) Musicians collaborating only within their own villages
The post-independence era in Indian music is marked by increased institutionalization, the rise of playback singing, and the establishment of national archives like the Sangeet Natak Akademi. These trends have expanded the reach of music across the country and the world. The idea of musicians collaborating only within their own villages is incorrect, as modern transportation and technology have facilitated broad cross-cultural and global artistic interactions.

231. (D) Must only use quantitative models, never qualitative ones
Music research methodology is diverse and often utilizes both quantitative and qualitative approaches depending on the specific problem being studied. While quantitative methods involve statistical data and frequency analysis, qualitative methods are essential for exploring subjective aesthetic experiences and cultural contexts. Excluding qualitative models is incorrect, as they provide the depth of understanding necessary for interpreting the emotional and historical complexities of musical traditions.

232. (A) Gramophone – An internet-based streaming device
Identifying the correct function of electronic equipment is essential for historical and technical accuracy. A gramophone is an early mechanical and analog recording player rather than an internet-based streaming device. Properly matching tools with their roles ensures that the researcher understands the evolution of technology in music and applies the correct technical framework when discussing the history and impact of various sound reproduction devices.

233. (C) Ensuring that the collected data is accurate and reliable
Validating data is the process of ensuring that the information collected during research is accurate and reliable. This step involves cross-checking data from different sources and verifying its authenticity to prevent errors or biases from influencing the study's results. By validating their evidence, the researcher ensures the overall integrity of their work, providing a solid foundation for reaching logical and scientifically supported conclusions.

234. (A) Clinical applied research in Music Therapy
Investigating the therapeutic effects of specific ragas on physical health conditions like hypertension is an example of clinical applied research in music therapy. This field uses evidence-based interventions to improve patient outcomes through the systematic study of sound's physiological and psychological effects. By gathering empirical data in a medical framework, scholars can validate the benefits of music as a complementary tool in healthcare and recovery.

235. (D) I, II, IV, V
Writing a project report requires original analysis, consistent formatting, and the avoidance of plagiarism through proper citations. The methodology section is a mandatory component that details the techniques used to gather and process data. By following these guidelines, the researcher ensures that their work is professional, scholarly, and transparent, providing a reliable account of the study's findings and conclusions for the community.

236. (B) Music and Literature
Interpreting the narrative and lyrical structures of compositions like Thumri requires strong competency in the interdisciplinary area of music and literature. This research explores how poetic nuances and linguistic aesthetics shape melodic phrases and convey deep emotional meaning. By connecting these fields, scholars can gain a deeper understanding of the artistic interaction between text and sound, highlighting the profound influence of literature on traditional musical forms.

237. (C) A selected subset of a population representing the whole
In research terminology, a sample is a carefully selected subset of a population that is used to represent the whole for detailed investigation. Studying a smaller group allows the researcher to gather manageable data while still drawing valid conclusions about a larger population. This approach is essential for conducting feasible and efficient research when time and resources are limited, provided the selection process follows statistical principles.

238. (D) Copper plate inscriptions
Modern avenues of music distribution, such as Spotify and YouTube, have a significant impact on contemporary research by providing digital access to archives and performances. These platforms facilitate global sharing and analysis of sound data. In contrast, copper plate inscriptions are historical artifacts used in ancient times for documentation. While they are subjects of study, they are not part of the modern technological infrastructure for distributing music today.

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191. (A) Active engagement in the environment being studied
Participant observation is a qualitative data collection tool where the researcher actively engages with the group or environment under study. In musicology, this might involve joining a folk ensemble or attending traditional rituals to gain a deeper understanding of cultural practices. This first-hand involvement allows for the collection of rich, descriptive data that might be missed through distant or purely objective methods, providing depth to the study.

192. (B) Music and Religion / History
Exploring the evolution of devotional music forms like Abhangs requires an interdisciplinary approach combining music with religion and history. This research examines how these forms developed within their spiritual and cultural contexts over time. By analyzing historical texts and traditional practices, scholars can understand the role of music in religious life and how these genres have been preserved and transmitted across generations.

193. (B) Global dissemination and new digital revenue streams
The adoption of internet-based platforms has facilitated the global dissemination of Indian classical music and created new digital revenue streams for artists. These technologies allow performers to reach international audiences and monetize their work through streaming and downloads. This shift has changed the financial landscape of the music industry, providing both opportunities and challenges for traditional musicians as they adapt to a digital-first global marketplace.

194. (A) Music and Literature or Psychology
Analyzing how lyrics in Rabindra Sangeet convey complex emotions involves an interdisciplinary study of music, literature, and psychology. This research explores the aesthetic link between poetic text and melody and how they work together to evoke specific psychological states in the listener. By connecting these fields, scholars can gain a deeper understanding of the communicative power of song and the profound emotional impact of lyrical compositions.

195. (A) Both A and R are true and R is the correct explanation of A.
Clearly detailing the methodology in a research report is essential for academic transparency and validity. It allows other scholars to evaluate the rigor of the investigation and replicate the study if necessary to verify the findings. By providing a step-by-step account of the methods used, the researcher ensures that their work is grounded in scholarly standards and provides a reliable foundation for future study.

196. (D) Historical records and recordings preserved in an archive
Archival data consists of historical records, manuscripts, and recordings that are preserved in specialized institutions for scholarly research. These materials provide direct evidence of past events and performance practices, making them vital for historical musicological studies. By consulting archival data, researchers can access original information that has been carefully maintained, allowing for the detailed analysis of traditions and their evolution over time.

197. (C) Teaching how to approach, design, and execute research
Research pedagogy focuses on teaching the fundamental skills needed to approach, design, and execute a scholarly project. This includes guiding students through the process of formulating problems, collecting data, and analyzing findings. By mastering these research methods, students can conduct rigorous investigations that contribute to the field of musicology, ensuring that their work follows established academic standards and provides valid and reliable results.

198. (B) The financial cost of producing an album
The interdisciplinary study of music and physics focuses on the mechanical properties of sound, such as pitch frequency, resonance, and string vibration. These areas provide scientific insights into how instruments function and how sound travels. While the financial cost of producing an album is an important aspect of the industry, it falls under the field of economics or business studies rather than the physical sciences.

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183. (D) Interpreting collected data using logic or statistics
Data analysis is a core stage of the research process that involves interpreting gathered information using logical or statistical methods. This step allows the researcher to identify patterns, test hypotheses, and draw meaningful conclusions from the raw data. By applying systematic analysis, the scholar can provide evidence-based insights that support the study's objectives and contribute to the overall validity and reliability of the research findings.

184. (A) Music and Mathematics or Physics
Investigating the mathematical relationships between musical intervals and their frequency ratios falls under the intersection of music and mathematics or physics. This research involves the scientific measurement of sound waves and the numerical analysis of rhythmic and melodic structures. By applying these principles, scholars can gain a precise understanding of the technical foundations of tuning systems, leading to objective data that supports traditional musicological theories.

185. (C) I, II, IV
An index is an alphabetical listing of keywords and page numbers placed at the end of a research book or report. It helps readers navigate the document efficiently by allowing them to locate specific topics and names quickly. While it is a vital navigational tool, it does not replace the table of contents, which provides an overview of the chapter structure and the logical flow of the entire work.

186. (A) Qualitative research design
Creating a structured interview schedule to gather descriptive data from musicians requires competency in qualitative research design. This methodology focuses on capturing the subjective experiences and insights of participants through open-ended questions. By developing a systematic plan for these interactions, the researcher can gather rich and nuanced information that highlights the cultural and personal aspects of musical performance and tradition for academic study.

187. (D) Synthesizes findings and answers research questions
The conclusion of a research report synthesizes the study's findings and provides clear answers to the initial research questions. It reflects on the analyzed data and draws final inferences that contribute to the overall understanding of the topic. This section also highlights the significance of the work and may suggest areas for future investigation, providing a comprehensive and logical end to the scholarly project.

188. (B) Secretly recording subjects without their permission
Ethical data collection requires obtaining informed consent from all participants and maintaining the confidentiality of sensitive information. Secretly recording subjects without their permission is a serious violation of these guidelines and undermines the integrity of the research. Scholars must adhere to ethical standards to protect the rights of individuals and ensure that their work is conducted in a professional and respectful manner throughout the process.

189. (C) Statement I is correct but Statement II is incorrect.
Modern digital notation software has significantly simplified the process of documenting and sharing musical compositions. However, while these tools are helpful, they do not make learning music effortless or remove the need for regular practice. The mastery of music still requires dedicated effort and skill development, even though technology provides efficient ways to manage and distribute the resulting notation for educational and professional purposes.

190. (D) I, II, and III
Selecting a research topic requires ensuring that it is researchable, interesting to the scholar, and supported by accessible data sources. A well-chosen topic should be clearly defined and manageable within a given timeframe. Avoiding overly broad or generic subjects is essential for maintaining focus and conducting a thorough investigation that provides specific and meaningful insights into the field of musicology and related academic disciplines.

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207. (A) An outline of the problem, objectives, and methodology
A research synopsis is a structured outline that provides a brief overview of the intended problem, objectives, and methodology of a study. It is submitted before the full investigation begins to demonstrate the feasibility and academic merit of the project. By clearly detailing the plan, the researcher provides a roadmap for their work and a tool for evaluators to approve the proposed study.

208. (B) Reading a recently published encyclopedia
Primary data collection methods involve gathering original evidence through field observations, interviews, or questionnaires. These provide first-hand information for the current study. In contrast, reading a recently published encyclopedia is a secondary data collection method, as it involves consulting information that has already been summarized and published by others. Properly distinguishing between these types is essential for ensuring the reliability and validity of research.

209. (C) Statement I is correct but Statement II is incorrect.
Interdisciplinary research between music and philosophy explores deep questions about aesthetics and the meaning of sound within the human experience. Philosophy does not forbid aesthetic evaluation but rather provides the theoretical framework for understanding beauty and art. By connecting these fields, scholars can investigate the existential and spiritual dimensions of music, leading to insights that go beyond the technical and physical aspects of sound.

210. (A) P-3, Q-4, R-1, S-2
A research report is organized into several key components that each serve a distinct purpose. The abstract provides a short summary of the entire paper, while the appendix contains supplementary materials like raw data tables. The glossary defines important terms, and the bibliography lists all cited literature for verification. Properly using these sections ensures that the report is comprehensive, organized, and professional for academic review.

211. (C) Microphones being strictly prohibited in all concerts.
The post-independence era in Indian music is characterized by the widespread adoption of modern technology in performance settings. Microphones have become essential tools in large auditoriums, allowing artists to project subtle vocal nuances to thousands of listeners. Stating that they are prohibited is incorrect, as electronic amplification has fundamentally changed performance aesthetics and is now a standard feature of contemporary classical and fusion concerts today.

212. (D) Qualitative Analysis – Finding mathematical averages
Qualitative analysis in music research focuses on interpreting descriptive data to understand meanings and cultural contexts. It does not involve finding mathematical averages, which is a hallmark of quantitative analysis. Properly identifying these analytical methods ensures that the researcher applies the correct techniques to their data, leading to logical and valid findings that support the study's specific research goals and overall methodology.

213. (C) Combining ideas from multiple sources to form an argument
Synthesis in a literature review involves combining ideas from multiple sources to form a coherent and original argument. This process goes beyond merely summarizing individual works to highlight common themes and conflicting perspectives. By synthesizing existing scholarship, the researcher demonstrates a deep understanding of the field and establishes a solid theoretical framework that justifies the need for their own academic study.

214. (B) Psychology or Cognitive Science
Studying how music education improves cognitive development bridges the intersection of music and psychology or cognitive science. This research investigates the effects of sound and rhythm on the brain's functions, such as memory and spatial-temporal skills. By applying psychological theories, scholars can provide empirical evidence for the educational benefits of music, leading to improved pedagogical practices and a deeper understanding of human learning processes.

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215. (D) I, II, III, IV
Writing a research report follows a chronological sequence that begins with finalizing the chapter structure and drafting the text. After the initial draft is complete, the researcher must carefully edit and proofread the document for clarity and accuracy. Finally, compiling the bibliography and index ensures that all sources are credited and the report is ready for formal submission to the academic community for review.

216. (A) Modern technology and quantitative data collection
Designing an online survey to collect global data is a clear application of modern technology in quantitative research. This approach allows researchers to gather a large amount of numerical information from diverse participants efficiently. By using digital tools, the scholar can analyze broad trends in listener preferences, providing evidence-based insights that are more statistically robust than those derived from purely subjective or local observations.

217. (C) The specific, measurable goals the researcher aims to achieve
Research objectives in a synopsis are the specific and measurable goals that the researcher intends to achieve through their study. They provide a clear direction for the investigation and ensure that the project remains focused on its intended purpose. By defining these goals early, the scholar can organize their data collection and analysis to support the final conclusions and answer the initial research questions.

218. (A) A total reduction in the amount of available data
Modern internet technology has significantly increased the amount of data available for music research through global e-libraries and digital archives. It facilitates rapid communication with international experts and provides tools like plagiarism checking software to maintain academic integrity. While technology brings many benefits, it has led to an expansion rather than a reduction in the resources available for scholarly investigation and the detailed analysis of musical traditions.

219. (A) Both Statement I and Statement II are correct.
After independence, the integration of Indian music into university degree programs led to significant structural changes in pedagogy. This formalization necessitated the creation of standardized textbooks and written examinations to assess student progress. While these changes made music education more accessible, they also transformed the traditional oral learning model into a more institutionalized system that emphasizes both practical performance and theoretical knowledge.

220. (B) I, II, and IV
The interdisciplinary study of music and mathematics is essential for understanding rhythmic cycles and fractional beats. It also helps in calculating precise frequencies and intervals, as well as designing complex melodic permutations like Merukhand. This numerical foundation is inherently part of Indian classical music, allowing researchers to use mathematical models to analyze the systematic rules that govern traditional compositions and rhythmic patterns today.

221. (C) A repository of Indian electronic theses and dissertations
Shodhganga is a digital platform that serves as a central repository for doctoral theses and dissertations from Indian universities. It is an essential resource for researchers conducting a literature review, as it provides access to a vast collection of completed academic studies. By consulting this database, a scholar can identify existing research trends, avoid duplication of topics, and build on previous findings in their field.

222. (D) Acknowledge, analyze objectively, and discuss implications
When researchers encounter contradicting data, they must acknowledge and analyze it objectively rather than ignoring or modifying it. Discussing these findings honestly is essential for maintaining academic integrity and provides a more nuanced understanding of the research problem. By exploring the reasons for contradictions, the scholar can gain new insights and refine their hypothesis, leading to more valid and reliable conclusions.

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223. (A) Preservation and documentation of regional performing arts
The establishment of post-independence institutions like the Sangeet Natak Akademi has played a vital role in the preservation and documentation of regional performing arts. These organizations provide patronage and resources for research, ensuring that traditional and folk music forms are documented for future generations. This institutional support has helped maintain the cultural diversity of Indian music while providing a structured framework for scholarly investigation and promotion.

224. (B) Music and Physics
Applying acoustical principles to improve sound projection in concert halls is a practical application of music and physics. This research involves the scientific study of sound waves, reflection, and reverberation to enhance the listening experience. By understanding the physical properties of sound, scholars and engineers can design spaces that optimize musical performance, providing objective data that supports the creation of better environments for musicians and audiences.

225. (A) Both A and R are true and R is the correct explanation of A.
Research pedagogy stresses the importance of clearly defining the research problem before beginning data collection. A well-defined problem provides the necessary direction for the entire study, ensuring that the gathered information is relevant and focused. Without this initial clarity, the research process lacks structure and may lead to data that does not effectively address the intended objectives or support the final academic conclusions.

226. (A) Evaluation of work by those with similar competencies
Peer review is a critical process in academic publishing where experts with similar competencies evaluate a research paper for its quality and validity. This scrutiny ensures that only rigorous and well-supported studies are published in scholarly journals. By undergoing peer review, a researcher demonstrates the merit of their work and contributes to the overall integrity and credibility of the academic knowledge base in their field.

227. (C) First-hand evidence about an event, object, or person
Identifying the correct source of information is vital for reliable research. A primary source provides first-hand evidence about an event, object, or person, such as an original manuscript or field recording. These sources offer unedited raw data that allows researchers to draw their own logical conclusions. Using primary evidence ensures that the study is grounded in original information rather than interpretative summaries found in secondary literature.

228. (D) Extensive use of slang and informal language
A well-written project report must maintain a professional and academic tone, prioritizing clarity, precision, and logical organization. Extensive use of slang or informal language is inappropriate for formal scholarly work and undermines the researcher's credibility. By adhering to standardized writing conventions and using precise terminology, the scholar ensures that their findings are presented in a clear and authoritative manner for academic review and study.

229. (C) Statement I is correct but Statement II is incorrect.
Exploring the link between music and social sciences can involve investigating complex social dynamics, such as gender roles or social status within traditional genres. Social sciences provide rigorous methodologies for studying cultural arts as reflections of societal values and heritage. By connecting these disciplines, researchers can gain deeper insights into how music functions as a social force and how it is shaped by the community's structures.

230. (B) P-1, Q-3, R-2, S-4
Post-independence music institutions in India each serve a primary role, from mass broadcasting via All India Radio to formal degree-based education in universities. The Sangeet Natak Akademi acts as a national academy for the arts, while digital streaming platforms provide modern global distribution. Mapping these roles ensures a comprehensive understanding of how the institutional and technological landscape has evolved to support and promote musical traditions today.

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199. (C) Statement I is correct but Statement II is incorrect.
Writing a project report involves synthesizing raw data into a coherent and structured academic narrative. It requires following a formal structure that includes sections like the introduction, methodology, and conclusion to ensure clarity and professionalism. A well-organized report demonstrates the researcher's logical approach to the investigation and provides a transparent account of the findings for the academic community to review and evaluate.

200. (A) I, II, III, V
Modern technology has significantly influenced music research through tools like electronic tuners, digital recording software, and global internet networking. These resources facilitate the precise measurement of sound and the preservation of rare audio through digitization. By using these technological advancements, researchers can enhance the accuracy of their analysis and access diverse musical materials from around the world, leading to more comprehensive and rigorous academic studies.

201. (C) It is a simple copy-paste of abstracts from other papers.
A literature review requires a critical evaluation and synthesis of existing research rather than merely copying summaries from other authors. It involves identifying common themes, conflicting findings, and unexplored gaps in current scholarship. By providing a thoughtful analysis of previous work, the researcher establishes a solid theoretical framework for their own study and demonstrates how their project contributes new knowledge to the field of musicology.

202. (A) Hypothesis – The index at the back of the book
Matching research concepts correctly is essential for academic clarity. A hypothesis is a tentative assumption tested through investigation, while an index is a navigational tool placed at the end of a report. Properly identifying these elements ensures that the researcher understands the different stages and components of the research process, leading to a more organized and logically structured final project report for submission.

203. (D) Formal acknowledgment of sources used in the research
A citation is the formal acknowledgment of the sources used by a researcher to support their arguments and findings. It provides credit to original authors and allows readers to verify the evidence cited. Accurately using citations is essential for maintaining academic integrity and avoiding plagiarism. By documenting all consulted literature, the scholar demonstrates a thorough engagement with existing scholarship in their chosen field.

204. (B) A multidisciplinary or interdisciplinary approach
Using economic theories to understand changes in musical patronage systems is a prime example of an interdisciplinary approach. This research combines musicology with social science to explore how financial factors influence cultural traditions. By applying methodologies from multiple disciplines, scholars can gain a more comprehensive understanding of the complex role of music in society and the various external forces that shape its evolution and sustainability.

205. (A) Both A and R are true and R is the correct explanation of A.
Researchers often use both primary and secondary data sources to provide a well-rounded and thoroughly supported study. Secondary data offers historical context and theoretical background, while primary data provides fresh, specific insights into the research problem. Combining these sources allows the scholar to ground their project in existing scholarship while contributing new evidence, leading to more valid and reliable academic findings and conclusions.

206. (D) Inquiry by teachers to improve their teaching practices
Action research in music pedagogy is a systematic inquiry conducted by teachers to improve their own instructional practices. It focuses on solving immediate classroom challenges and enhancing student engagement through a cycle of planning, acting, and reflecting. This approach allows educators to develop evidence-based teaching strategies that are directly relevant to their specific educational context, leading to improved learning outcomes for their students.

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239. (A) Both Statement I and Statement II are correct.
The post-independence era in Indian music has seen the rise of new trends like fusion bands and global collaborations. These changes have sparked academic interest in cross-cultural aesthetics and the impact of globalization on traditional soundscapes. By researching these contemporary trends, scholars can understand how music continues to evolve and adapt while maintaining its core identity in an increasingly interconnected and modern world.

240. (B) I, II, and IV
A thorough literature review is essential for identifying gaps in knowledge and defining the research problem clearly. It establishes the theoretical framework for the study by surveying and analyzing previous scholarship on the topic. This process ensures that the new research is grounded in established theory and makes an original contribution to the field, making it a critical step for any rigorous academic investigation.

241. (B) Personal introductory remarks and acknowledgments
The preface is a standard section of a research report where the author provides personal introductory remarks about the study's background and development. It also serves as a formal space to acknowledge the guidance of supervisors and the support of institutions. This section sets the tone for the report and provides context for the researcher's interest in the topic, enhancing the overall professional quality.

242. (A) Analyzing sound frequencies and harmonics with software
To study the acoustic properties of a newly designed instrument like an electronic sitar, the most appropriate method is to analyze sound frequencies using specialized software. This technical approach provides objective and precise measurements of harmonics and resonance. By applying scientific methodology to the instrument's sound, the researcher can gather empirical data that explains its technical characteristics and performance quality in an objective manner.

243. (C) Structured syllabi but a loss in depth of oral transmission
The strict institutionalization of music pedagogy has led to the creation of structured syllabi but has sometimes resulted in a loss of the deep oral transmission found in traditional models. While formalized systems make music education more accessible and organized, they may lack the personalized and intensive interaction of the Guru-Shishya parampara. This transition highlights the challenges of balancing modern educational structures with the preservation of ancient learning traditions.

244. (D) Modern Technology in Research Management
Using specialized software like Mendeley to track references and citations is a clear application of modern technology in research management. These tools help scholars organize their literature and ensure that all sources are properly documented in the final report. By automating the citation process, researchers can maintain academic integrity and manage complex bibliographies more efficiently, allowing them to focus on the intellectual and analytical aspects of their study.

245. (A) Both A and R are true and R is the correct explanation of A.
In modern music research, the lines between different disciplines are increasingly blurred as complex problems require interdisciplinary knowledge. For example, studying the cognitive impact of music requires understanding both musical theory and neuroscience or psychology. This integration allows for a more holistic and comprehensive investigation of musical phenomena, leading to findings that are more relevant and scientifically robust in contemporary academic discourse today.

246. (B) An alphabetical quick-reference to terms and page numbers
An index provides readers with an alphabetical quick-reference to the key terms, names, and concepts discussed in a research report, along with their corresponding page numbers. This tool is essential for navigating lengthy documents and locating specific information efficiently. A well-prepared index demonstrates the researcher's commitment to academic rigor and makes the

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completed study more accessible and user-friendly for future reference and scholarly study.

247. (D) Evidence-based musical interventions to improve quality of life
Music therapy is a legitimate research avenue that uses evidence-based musical interventions to improve a patient's physical and mental health. This interdisciplinary field relies on systematic data collection and clinical observation to validate the effectiveness of various treatments. By using music to achieve specific health goals, therapists can enhance the quality of life for individuals with various medical conditions, providing a scientifically supported and beneficial complementary healthcare tool.

248. (A) Live, unrecorded historical events from the 18th century
While the internet provides access to a vast range of digital journals, audio recordings, and online survey responses, it cannot provide live, unrecorded events from the distant past. Historical research for such periods must rely on physical archives, manuscripts, and other primary sources preserved from that time. Properly identifying the limitations of digital resources ensures that the researcher uses the correct methodologies for their historical musicological investigation.

249. (C) Statement I is correct but Statement II is incorrect.
The preparation of a research report is the final stage where findings are communicated to the academic community for review. Once a report is written and submitted, it can still be peer-reviewed, challenged, or built upon by other scholars. This ongoing academic dialogue is essential for the growth of knowledge and ensures that research findings are continuously evaluated and refined through critical debate and further investigation.

250. (A) I, II, IV, V
The intersection of music and physics focuses on the mechanical production of sound and the characteristics of performance environments. Researchers in this field utilize spectrum analyzers and oscilloscopes to measure pitch intervals and acoustic resonance. By analyzing mathematical ratios and wave properties, scholars can gain a deeper understanding of how instruments function and how sound travels through various spaces, leading to precise and scientifically supported musicological findings.

251. (B) Conducting an exhaustive review of literature
Developing a highly specific research problem necessitates a rigorous and systematic investigation of the field. A researcher must conduct an exhaustive review of literature to uncover existing academic gaps. This process transforms a broad area of interest into a clearly defined problem, ensuring that the study is grounded in established scholarly frameworks rather than arbitrary choices.

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252. (A) It functions as a structural blueprint for the study
Preparing a research synopsis is a critical phase that provides a structural blueprint for the entire study. This essential document clearly articulates the selected topics and outlines the specific methodology for addressing research problems. By establishing this framework, the researcher ensures a coherent and systematic approach to the investigation, facilitating successful data gathering and later analysis.

253. (C) The selection remains arbitrary and lacks grounding
When the selection of research topics is conducted without a comprehensive review of literature, the study lacks academic grounding. Such a selection becomes arbitrary, failing to identify meaningful gaps in the existing discourse. This oversight undermines the foundational integrity of the research pedagogy, making it difficult to formulate a systematic methodology or create a valid synopsis.

254. (D) Inherently linear and interdependent
The progression from surveying broad research areas to the preparation of a focused synopsis is described as inherently linear and interdependent. This systematic trajectory ensures that every step of the research process builds upon the previous one. Such connectivity is essential for maintaining a clear methodological focus, leading the scholar from general inquiry to a structured study plan.

255. (C) Previously validated scholarly frameworks
In the methodology of music research, it is mandatory that the study is firmly established

upon previously validated scholarly frameworks before beginning data collection. This foundation ensures that the research problem is academically grounded and legitimate. By building upon established knowledge, the researcher avoids arbitrary investigations and maintains the rigorous standards required for contributing to the academic field.

256. (B) Focusing on data collection and its sources
Once the researcher completes the preparation of the synopsis, the methodological focus transitions entirely toward data collection and its sources. This phase involves identifying credible materials to ensure a comprehensive gathering of information. This shift is crucial for moving the research from the planning stage to the active accumulation of evidence needed to address the defined research problems.

257. (D) To establish the validity of the collected data
A researcher must categorize all identified sources into primary and secondary classifications to establish the validity of the collected data. This systematic organization ensures that the evidence used in the study is credible and appropriately vetted. By distinguishing between these source types, the researcher demonstrates analytical rigor and maintains high standards of academic integrity throughout the investigation.

258. (A) Structuring, interpreting, and correlating the data
The phase involving the analysis of data collection is characterized by the systematic structuring, interpreting, and correlating of gathered information. This process is essential for transforming raw data into coherent academic insights that address the research problems. It requires profound analytical rigor to ensure that the findings are logical and that all claims made are supported by evidence.

259. (C) It must be substantiated by gathered evidence
In the process of writing the project report, it is required that every analytical claim made is substantiated by gathered evidence. This ensures that the researcher's conclusions are grounded in the data collected rather than personal opinion. Maintaining this standard is fundamental to research pedagogy, providing the necessary proof to support the findings and enhance the report's credibility.

260. (A) It reflects a high standard of research pedagogy
Organizing a massive volume of data logically is essential to ensure that the final project report reflects a high standard of research pedagogy. This systematic arrangement facilitates clear communication of the research findings to the academic community. A well-structured report demonstrates the researcher's analytical capabilities and ensures that the evidence is presented in a coherent and professional manner.

261. (D) To list all diverse sources consulted during the research
Compiling a comprehensive bibliography serves the primary purpose of listing all diverse sources consulted during the research process. This includes materials that influenced the scholar's thinking, regardless of whether they were directly quoted in the text. This practice demonstrates a thorough engagement with the existing literature and ensures that all academic influences are properly acknowledged in the report.

262. (B) Acknowledge materials explicitly utilized and quoted
The references section is specifically designed to acknowledge materials that have been explicitly utilized and quoted within the research text. While a bibliography lists all consulted sources, references provide a direct link to the evidence cited for specific claims. This distinction is a fundamental principle of research pedagogy, ensuring transparency and accuracy in the attribution of scholarly ideas.

263. (C) Facilitate navigation for specific terms or concepts
Implementing detailed research project indexing is a functional step that facilitates easy navigation for future readers of the report. It allows others to quickly locate specific terms, concepts, or names within a large volume of text. This organizational tool enhances the usability of the project report, making the researcher's findings more accessible and useful for the academic community.

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296. (D) Physics of sound and psychology of auditory perception
In the described complex research scenario, the two interdisciplinary aspects merged are the physics of sound and the psychology of auditory perception. This combination allows the researcher to study both the physical production of sound and how it is processed by the human mind. This synthesis is essential for a comprehensive understanding of the relationship between sound waves and perception.

297. (A) By employing sophisticated electronic equipments
The scholar utilizes modern technology by deploying sophisticated electronic equipments to capture specific frequencies. These tools provide the precision needed to record and measure the physical properties of sound accurately. By using such equipment, the researcher ensures that the data collected is of high quality and provides a reliable basis for analyzing the intricacies of musical sound production.

298. (B) Reviewing literature regarding psychological responses
In this interdisciplinary research scenario, the internet is specifically utilized to conduct an exhaustive review of literature regarding psychological responses to sound frequencies. This allows the researcher to access existing studies and theories that explain how people react to auditory stimuli. This digital access ensures the research is well-informed by current psychological knowledge, grounding the study in established scientific discourse.

299. (B) Physical measurements and psychological survey results
The methodology of music research dictates that data collection and its sources must reflect both physical measurements and psychological survey results. This comprehensive approach ensures that the study addresses the research problem from multiple angles. By including both types of data, the researcher can correlate the physical properties of sound with the actual human experiences and responses they elicit.

300. (A) To validate the diverse sources used in the research
Meticulous attention is given to research project indexing, references, and bibliography when writing the project report to validate the diverse sources used. These elements ensure academic integrity by properly attributing ideas and data to their original creators. By following these rigorous formatting standards, the researcher demonstrates a professional and thorough engagement with literature, enhancing the overall credibility of the work.

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272. (B) Music therapy and psychology
This interdisciplinary study successfully bridges two distinct disciplines: music therapy and psychology. By combining the artistic application of music with psychological assessment, the researcher can evaluate the behavioral and emotional changes in subjects. This fusion of fields demonstrates how musical practices can be validated through scientific psychological theories, creating a new and broader pathway for research in human well-being.

273. (D) It incorporates psychological assessment tools
The methodology of music research is adapted in this clinical study by incorporating psychological assessment tools for the analysis of data collection. These tools allow the researcher to measure behavioral and emotional modifications in subjects exposed to sound. This adaptation ensures that the data is scientifically valid and that the therapeutic outcomes of music are captured using rigorous psychological standards.

274. (A) Understanding how psychological theories validate outcomes
Selecting suitable research topics in the intersection of music and health requires a profound understanding of how psychological theories validate therapeutic outcomes. The researcher must be able to link musical applications with established psychological principles to prove their effectiveness. This requirement ensures that the study is not just an artistic exploration but a scientifically grounded investigation into clinical music interventions.

275. (C) Musical structures used and psychological responses observed
When writing the project report for this interdisciplinary study, the researcher must detail the musical structures used alongside the corresponding psychological responses observed. This dual focus ensures that both the artistic stimulus and the empirical effect are clearly documented. Such comprehensive reporting is necessary to demonstrate the clinical efficacy of the sound interventions and to provide a complete academic record.

276. (A) Physics
The researcher applies the discipline of physics to explain the mechanics of musical instruments by studying acoustics, frequencies, and resonance. This scientific approach allows for a precise understanding of how sound is produced and manipulated. By utilizing physics, the study moves from purely subjective descriptions of music to a rigorous analysis of the physical properties that create various musical tones.

277. (D) Deconstruct rhythm, scales, and proportionate intervals
In this quantitative research scenario, the application of mathematics allows the researcher to deconstruct rhythm, scales, and proportionate intervals. This deconstruction reveals the underlying numerical logic of musical compositions, providing a rigorous foundation for analysis. By applying mathematical principles, the scholar can precisely measure and categorize the structural elements of music, ensuring a highly accurate and scientific investigation.

278. (B) The mathematical framework revealing numerical logic
A rigorous foundation for the analysis of data collection in this study is provided by the mathematical framework that reveals the underlying numerical logic of music. This framework allows for the precise measurement of intervals and rhythms, turning abstract sounds into quantifiable data. Such a foundation is essential for maintaining analytical rigor and ensuring that the research conclusions are scientifically sound.

279. (C) Evaluate production, distribution, and financial viability
The project expands to include economics to evaluate the production, distribution, and financial viability of music as an industry. This addition transforms the study into a comprehensive overview of music's societal and commercial impact. By examining these economic factors, the researcher can understand how music functions beyond its artistic form, considering its role within the broader global marketplace and economy.

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264. (D) It prevents academic plagiarism and validates authenticity
The proper application of indexing, references, and bibliography is vital because it prevents academic plagiarism and validates the authenticity of the research. These components demonstrate the researcher's thorough engagement with literature and ensure that every claim is appropriately attributed. Consequently, these elements elevate the overall credibility of the finalized project report within the field of music research.

265. (A) Crucial components validating research authenticity
In the methodology of music research, indexing, references, and bibliography are considered crucial components that validate the authenticity of the study. They are not merely optional appendices but are fundamental to the academic integrity of the document. These elements prove that the research is grounded in existing knowledge and that the scholar has followed rigorous standards of academic documentation.

266. (B) To understand how lyrical poetry enhances melodic expression
In this interdisciplinary study, the researcher synthesizes music and literature to understand how lyrical poetry enhances melodic expression. This multi-layered approach allows for a deeper exploration of how words and music interact to create meaning. By merging these two fields, the scholar can investigate the artistic relationship between text and sound, moving beyond traditional structural analysis of music.

267. (B) Aesthetic and existential meanings within compositions
When incorporating the realm of philosophy into the study, the researcher examines the aesthetic and existential meanings embedded within musical compositions. This perspective allows the scholar to explore deeper questions about the nature and purpose of music beyond its technical components. Integrating philosophical frameworks provides a more holistic understanding of how music resonates with human thought and the human experience.

268. (A) Analyzing the cognitive and emotional responses elicited
Psychology plays a vital role in interdisciplinary music research by analyzing the cognitive and emotional responses elicited by the integration of music and literature. This empirical focus helps the researcher understand how listeners process and react to artistic stimuli. By utilizing psychological frameworks, the study moves beyond structural descriptions to investigate the internal human impact of musical and poetic expressions.

269. (C) Frameworks of philosophy and empirical psychology
The methodology of this specific interdisciplinary approach requires the scholar to intertwine the interpretative frameworks of philosophy with the empirical observations of psychology. This integration allows for a study that is both deeply reflective and scientifically grounded. By combining these diverse perspectives, the researcher can address complex problems that single-discipline studies might overlook, resulting in more comprehensive academic insights.

270. (D) It requires texts from multiple interconnected academic domains
Studying interdisciplinary aspects significantly impacts the research process by requiring the review of literature to encompass texts from multiple interconnected academic domains. A researcher must look beyond traditional musicological sources to include insights from fields like philosophy and psychology. This broad scope ensures that the study is informed by all relevant scholarly perspectives, leading to more holistic and valid findings.

271. (C) The clinical efficacy of sound interventions
The central academic focus of the described research project is investigating the clinical efficacy of sound interventions. By placing the study at the intersection of music therapy and psychology, the researcher aims to measure how specific auditory stimuli impact human health. This approach treats music as a functional tool for wellness, expanding the boundaries of traditional music research into practical therapy.

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288. (B) Instantaneous access to global academic databases
The internet has revolutionized the review of literature by providing researchers with instantaneous access to global academic databases and digital archives. This connectivity allows scholars to find diverse cultural repositories and existing studies from around the world. Consequently, the internet makes the process of surveying research areas and gathering background information much faster and more comprehensive than ever before.

289. (D) Preparing the synopsis and referencing literature
The seamless connectivity provided by the internet significantly increases the efficiency of preparing the synopsis and referencing literature. Researchers can quickly access the necessary documents and sources needed to structure their study and attribute their ideas correctly. This speed and ease of access streamline the early stages of research, allowing the scholar to move forward with a well-informed plan.

290. (A) A foundational element elevating precision and scope
The research process concludes that modern technology is a foundational element that significantly elevates the precision, scope, and dissemination of academic findings. Tools like computers, electronic equipment, and the internet are no longer optional but are essential for modern studies. This integration ensures that research is conducted with high accuracy and that results can be shared efficiently across the global community.

291. (C) A shift from royal courts to public institutions and broadcasting systems
In the post-independence era, music patronage underwent a major transition, shifting from royal courts to public institutions and democratic broadcasting systems. This change democratized music, making it accessible to a wider audience beyond the aristocracy. Understanding this shift is essential for analyzing how institutional support influenced new trends and altered the ways in which Indian music was performed and consumed.

292. (A) The institutional changes following independence
To analyze historical transitions, the methodology of music research must adapt to the institutional changes that followed national independence. A researcher must study how the rise of public organizations and broadcasting systems affected musical practices. This adaptation is necessary to accurately document the shift from private court patronage to public engagement, reflecting the new social and political reality of the era.

293. (D) Music festivals and academic music institutions
In this study, extensive data collection and its sources aim to document the rise of music festivals and the establishment of academic music institutions. By gathering information on these developments, the researcher can trace the democratization of music education and performance. This data provides the evidence needed to understand how music became structured within public and institutional frameworks after independence.

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294. (B) Performance practices and audience demographics
The new trends in Indian music during the post-independence era significantly altered performance practices and audience demographics. With the shift to public platforms, music was no longer confined to small elite circles. This change led to new ways of presenting music and attracted a broader, more diverse audience, which fundamentally transformed the cultural landscape and the way music was experienced.

295. (C) It bridges classical heritage with contemporary practices
Understanding the post-independence era is critical because it bridges classical heritage with contemporary musical practices. This period represents a major transformation where traditional structures met modern institutional changes. For a researcher, studying this era provides the necessary context to explain how music evolved from its historical roots into the diverse and democratized forms seen in the modern world today.

9. Identify the incorrect pair regarding the Angas of Taal.
(A) Anudrutam - 1 Aksharakala
(B) Drutam - 2 Aksharakalas
(C) Guru - 6 Aksharakalas
(D) Laghu - 4 Aksharakalas (in Chaturashra Jati)

10. In a rhythmic cycle, a performer starts the composition exactly one beat after the Sam. This case is an example of which Graha?
(A) Atita Graha
(B) Anagata Graha
(C) Sama Graha
(D) Vishama Graha

11. The concept of 'Yati' in the Ten Pranas of Taal is best described as:
(A) The physical action of hand gestures used during performance.
(B) The mathematical subdivision of a single beat in a cycle.
(C) The ending cadence used to resolve a musical composition.
(D) Patterns formed by the arrangement of different layas.

12. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): Srotogata Yati begins with a slow tempo and gradually increases in speed.
Reason (R): The term 'Srotogata' translates to 'like a river current', implying an accelerating flow.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

13. Which statement concerning 'Prastara' is incorrect?
(A) It is the tenth Prana of Taal.
(B) It involves the mathematical unfolding of permutations of Taal Angas.
(C) It is exclusively used for determining melodic scales, not rhythm.
(D) It systematically presents all possible combinations of a given duration.

14. Which of the following is an exception to the five primary Jatis in the Karnatak system?
(A) Tisra
(B) Khanda
(C) Chatusra
(D) Sankeerna

15. A student changes the length of a Laghu from 4 beats to 7 beats. In the context of the Ten Pranas, they have manipulated which element?
(A) Jati
(B) Anga
(C) Kriya
(D) Laya

16. In ancient Margi Taal system, measuring time via soundless gestures like Aavap, Nishkram, Vikshep, and Praveshak is known as:
(A) Sashabda Kriya
(B) Ashabda Kriya
(C) Chitra Marg
(D) Dakshin Marg

17. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): Chachatput is a Margi Taal consisting of 8 Matras in its original Chaturasra form.
Reason (R): It is composed of Guru, Laghu, Laghu, Guru.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

18. Given below are two statements. Read the statements and choose the correct option:
Statement I: Deshi Taalas were developed according to regional traditions and flexibilities.
Statement II: Historical records list 120 Deshi Taalas in classical treatises.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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CHAPTER 05
Applied Theory – Taal & Avanadhavadhya

1. Which playing technique of Tabla involves sliding the left hand on the Baya to produce a continuous modulating sound?
(A) Meend
(B) Ghis
(C) Gamak
(D) Krintan

2. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): The playing of Pakhawaj heavily utilizes the open resonating strokes of the left hand.
Reason (R): Pakhawaj is traditionally used to accompany Dhrupad, which requires deep, resonant sounds to match the vocal weight.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

3. Given below are two statements. Read the statements and choose the correct option:
Statement I: The Tabla Varna 'Na' is an open syllable played on the Kinar.
Statement II: The Tabla Varna 'Tin' is a closed syllable played on the Syahi.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

4. Identify the correct pair regarding Avanaddha Vadya Varnas.
(A) Ta - Played on the Baya alone
(B) Tun - Played on the Kinar with the index finger
(C) Kat - Resonant open sound on Baya
(D) Dha - Simultaneous stroke of Ta and Ghe

5. The application of pressure on the Baya while playing 'Ghe' to create a tonal modulation is a direct effect of:
(A) Altering the tension of the Vaddi
(B) Dampening the Syahi
(C) Manipulating the trapped air column
(D) Increasing the Gajra friction

6. Which Prana of Taal deals exclusively with the duration or absolute time measurement in music?
(A) Kriya
(B) Kaal
(C) Marg
(D) Anga

7. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): In the Ten Pranas of Taal, 'Graha' refers to the starting point of the composition relative to the Taal cycle.
Reason (R): Sam, Visham, Atita, and Anagata are the four types of Graha.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

8. Which of the following statements about the 'Marg' Prana is correct?
(A) It refers to the rhythmic pathways like Dakshin and Vartik.
(B) It dictates the structural and physical components of an instrument.
(C) It describes the subtle variations in tempo within a live performance.
(D) It determines the complex mathematical permutation of rhythmic cycles.

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29. Which of the following Taalas is an exception to the symmetric Vibhag structure (equal beats per division)?
(A) Teentaal
(B) Keherwa
(C) Rupak
(D) Dadra

30. A Tabla player replaces the standard bols of Teentaal with different bol patterns while maintaining the 16-beat structure and Vibhags. They are applying a variation of:
(A) Theka
(B) Tihai
(C) Chakradar
(D) Prakar

31. Which Taal introduced by Rabindranath Tagore consists of 11 matras?
(A) Ekadashi
(B) Nabatal
(C) Navapanchatal
(D) Jhampak

32. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): Rabindranath Tagore created new Taalas to fit the poetic meter of his lyrics.
Reason (R): The rigid structures of traditional Hindustani Taalas sometimes constrained his poetic expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

33. Given below are two statements. Read the statements and choose the correct option:
Statement I: The Rabindra Taal 'Rupakara' has 8 matras with a structure of 3+2+3.
Statement II: 'Jhampak' is a Rabindra Taal containing 5 matras.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

34. Identify the correct pair of Rabindra Taal and its matras.
(A) Sasthi - 6 matras
(B) Nabatal - 10 matras
(C) Navapanchatal - 16 matras
(D) Tevra - 8 matras

35. The development of 'Nabatal' (9 beats) by Tagore was a direct result of needing a rhythmic cycle structured as:
(A) 3+3+3
(B) 4+5
(C) 3+2+2+2
(D) 2+2+2+3

36. Which term describes the rendering of three beats in the time of two beats?
(A) Kuad
(B) Biad
(C) Barabar
(D) Aad

37. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): Kuad Layakari is complex as it involves playing 5 beats in the space of 4 beats.
Reason (R): The fraction representing Kuad is 5/4.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

38. Which statement is incorrect regarding Layakari?
(A) Barabar represents a 1:1 ratio.
(B) Biad is defined as playing 7 beats in the space of 4 beats.
(C) Dugun represents playing two strokes per beat.
(D) Aad is played at a 3:2 ratio.

39. Which of the following fractions correctly represents Biad Layakari?
(A) 3/2
(B) 5/4
(C) 9/4

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19. Identify the correct pair of Margi Taal and its structure.
(A) Chachaput - Guru, Laghu, Laghu, Guru, and standard variations.
(B) Sampakveshtak - Plut, Plut, Guru, Guru, and closing segments.
(C) Shatpitaputrak - Plut, Laghu, Guru, Guru, Laghu, Plut
(D) Udghatt - Guru, Guru, Guru, and specific rhythmic sequences.

20. The proliferation of Deshi Taalas in medieval India was a direct effect of:
(A) The strict enforcement of Margi rules by the state.
(B) The influence of Western notation systems.
(C) The elimination of percussion instruments in court music.
(D) The incorporation of regional folk traditions into art music.

21. Which is the fundamental framework of Karnatak Taal system that yields 35 Taalas?
(A) Panchadasa Taalas
(B) Navatala System
(C) Suladi Sapta Taalas
(D) Ashtottara Taalas

22. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): The total number of beats in Dhruva Taal varies depending on its Jati.
Reason (R): The Dhruva Taal consists of the Angas: Laghu, Drutam, Laghu, Laghu.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

23. Which of the following statements accurately describes Triputa Taal in Karnatak music?
(A) It only exists in Khanda Jati.
(B) Its total length is always fixed at 8 beats.
(C) It does not utilize the Laghu Anga.
(D) Its Anga structure is Laghu, Drutam, Drutam.

24. Identify the incorrect pair regarding Karnatak Angas and their symbols.
(A) Guru - 8
(B) Anudrutam - U
(C) Drutam - O
(D) Laghu - |

25. A percussionist is playing a Karnatak Taal structured as Laghu, Laghu, Drutam, Drutam. Which Taal is being executed?
(A) Matya
(B) Jhampa
(C) Ata
(D) Eka

26. In the Uttar Bhartiya Taal system, what is the term for a designated sub-division or section of a Taal?
(A) Vibhag
(B) Matra
(C) Avartan
(D) Theka

27. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option:
Assertion (A): Jhoomra Taal is a 14-beat cycle primarily used for accompanying Vilambit Khayal.
Reason (R): It has a deeply swinging rhythm suitable for slow elaboration.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

28. Which statement is incorrect regarding Khali in Hindustani Taal notation?
(A) It is denoted by the number 0.
(B) It is typically indicated by a wave of the hand.
(C) It acts as a structural counterweight to the Sam.
(D) It is always placed strictly in the mathematical center of the Taal.

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280. (D) Perspectives from physics, mathematics, and economics
Writing the project report in this scenario requires the researcher to synthesize perspectives from physics, mathematics, and economics. This multi-layered approach ensures a holistic understanding of music, covering its physical production, numerical structure, and commercial distribution. By integrating these diverse disciplines, the report provides a comprehensive analysis that addresses both the technical and societal dimensions of the musical phenomenon being studied.

281. (A) To evaluate how community identities are constructed through music
Utilizing the frameworks of social sciences in this academic study allows the researcher to evaluate how community identities are constructed through collective musical practices. This approach treats music as a critical social phenomenon that binds groups together. By applying sociological theories, the scholar can investigate the role music plays in sustaining cultural heritage and defining the social fabric of various civilizations.

282. (B) Religion and culture
To grasp music as a critical social phenomenon, the researcher must investigate the intertwined domains of religion and culture. This involves examining how sacred chants and ritualistic melodies shape spiritual beliefs and transmit values. Understanding these connections is essential for uncovering the symbolic meanings in performances and documenting the profound role of music in both religious life and cultural heritage.

283. (B) Communal observations and cultural artifacts
In this methodological context, data collection and its sources are primarily derived from communal observations and cultural artifacts. The researcher studies music within its living environment, looking at how people interact with traditional performances. This approach ensures that the data is grounded in actual social practices and tangible objects, providing a rich and authentic foundation for analyzing the civilization's heritage.

284. (A) Generational transmission of values through religious music
The analysis of data collection in this scenario focuses on deciphering how cultural values are transmitted generationally through religious music. The researcher investigates how sacred songs serve as a medium for passing down traditions and beliefs. This focus allows the scholar to understand the long-term impact of music on social continuity and the preservation of a community's spiritual identity.

285. (C) Sociological and spiritual dimensions of musical heritage
Through the lens of social sciences, religion, and culture, the selection of suitable research topics aims to document the sociological and spiritual dimensions of musical heritage. This approach moves beyond technical musicology to explore how music defines a civilization. By focusing on these dimensions, the researcher can capture the deeper significance of music as a reflection of human social experience.

286. (D) Precise acoustic measurements and high-fidelity recordings
Electronic equipments significantly improve the methodology of music research by allowing for precise acoustic measurements and high-fidelity sound recordings. These tools enhance the accuracy of data collection by capturing details that the human ear might miss. This technological integration ensures that the researcher has a high-quality empirical foundation for analyzing sound, leading to more precise and reliable academic findings.

287. (C) Dissect patterns imperceptible to the human ear
The computer plays a vital role in the complex analysis of data collection by allowing researchers to dissect spectral frequencies and rhythmic patterns that are imperceptible to the human ear. Specialized software enables a level of precision that traditional methods cannot achieve. This technological capability allows for a deeper and more detailed investigation into the structural components of musical sound.

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(D) 7/4

40. A musician wants to perform a rhythmic cycle at a tempo 1.25 times the original speed. Which Layakari must they execute?
(A) Kuad
(B) Aad
(C) Biad
(D) Tigun

41. In the Bhatkhande notation system, which symbol is used to denote the Sam?
(A) +
(B) 0
(C) X
(D) |

42. Match the Hindustani notation symbols in List I with their meanings in List II.
List I: (Notation Symbols)
P. X
Q. 0
R. 2, 3, 4
S. Half-moon curve below bols
List II: (Meanings)
1. Tali (Clap)
2. Khali (Wave)
3. Sam
4. Fits multiple bols in one matra
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-3, R-1, S-4

43. Given below are two statements. Read the statements and choose the correct option:
Statement I: In the Paluskar notation system, the symbol '+' denotes an empty beat (Khali).
Statement II: In the Bhatkhande notation system, the symbol '0' denotes Khali.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

44. Identify the incorrect pair regarding the Paluskar notation system.
(A) 1 - Equivalent to a single matra
(B) - (dash) - Equivalent to Khali
(C) U - Equivalent to half matra
(D) 0 - Equivalent to Sam

45. A student is reading a score where a filled-in oval with a stem indicates one beat. This represents which Staff Notation symbol?
(A) Minim
(B) Semibreve
(C) Crotchet
(D) Quaver

46. What is the fundamental difference between a Tukada and a Paran?
(A) Tukadas are shorter than 1 avartan, Parans are exactly 3 avartans.
(B) Tukadas never contain a Tihai, whereas Parans always do.
(C) Tukadas are played only in slow tempo, Parans only in fast tempo.
(D) Tukadas are played on Tabla, whereas Parans exclusively use Pakhawaj bols.

47. Match the Western Staff Notation symbols in List I with their corresponding duration values in List II.
List I: (Staff Notation Symbols)
P. Semibreve
Q. Minim
R. Crotchet
S. Quaver
List II: (Duration Values)
1. 1/2 beat
2. 1 beat
3. 2 beats
4. 4 beats
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

48. Which statement is correct regarding Tabla accompaniment with Kathak dance?
(A) The Tabla player primarily follows the melody of the Sarangi rather than the dancer's feet.
(B) The accompaniment heavily relies on replicating the exact bols of the Ghunghroo, known as Tatkar.
(C) The Tabla must exclusively play Vilambit Laya throughout the performance.
(D) Kathak accompaniment prohibits the use of Pakhawaj bols on the Tabla.

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49. Identify the incorrect pair of Vocal form and its standard accompanying Taal.
(A) Bada Khayal - Ektaal (Vilambit)
(B) Dhrupad - Keherwa
(C) Thumri - Deepchandi
(D) Tarana - Teentaal (Drut)

50. The necessity of playing 'Lagge' and 'Ladi' in Thumri accompaniment is a direct effect of:
(A) The transition to the upbeat, rhythmic climax after melodic elaboration.
(B) The strict mathematical constraints of Margi rules.
(C) The need to match the fast, aggressive footwork of a dancer.
(D) The requirement of Pakhawaj-style playing in semi-classical music.

51. Which term describes the poetic meter that forms the basis of rhythmic structuring in Indian poetry and music?
(A) Alankar
(B) Prabandha
(C) Chhand
(D) Nibaddha

52. Match the types of Tihai in List I with their characteristic features in List II.
List I: (Tihai Types)
P. Damdar Tihai
Q. Bedam Tihai
R. Nauhakka
S. Chakradar Tihai
List II: (Characteristic Features)
1. Contains a rest (gap) between its three iterations
2. Contains no rest between its three iterations
3. A Tihai repeated three times
4. A phrase repeated nine times ending on Sam
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-1, Q-2, R-4, S-3

53. Given below are two statements. Read the statements and choose the correct option:
Statement I: In a Bedam Tihai, there is absolutely no silent gap between the three repetitions of the bol.
Statement II: A Damdar Tihai requires exactly a one-matra gap between the repetitions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

54. Identify the correct pair regarding Chakradar classifications.
(A) Sadharan Chakradar - The first Dha of the third iteration lands on Sam.
(B) Kamali Chakradar - The final Dha of all three iterations lands on Sam.
(C) Firmaishi Chakradar - Ends exactly on Sam after three full repetitions.
(D) Nauhakka Chakradar - Contains eight repetitions.

55. If a Chakradar's structure requires that the last 'Dha' of the first round falls on the 1st beat of the second avartan, the last 'Dha' of the second round on the 1st beat of the third avartan, and the final 'Dha' on the Sam, it is a:
(A) Sadharan Chakradar
(B) Firmaishi Chakradar
(C) Bedam Chakradar
(D) Kamali Chakradar

56. What defines a 'Sadharan Chakradar'?
(A) It repeats a Tukada three times, with the final repetition ending on Sam.
(B) It has no Tihaies in its structure.
(C) Its total duration before repeating must be a prime number.
(D) The first Dha of each repetition lands on Sam.

57. Match the components of a Chakradar calculation in List I with List II.
List I: (Chakradar Calculation Components)
P. Total Matras of the Taal (e.g., Teentaal)
Q. Number of Avartans required for the composition
R. Number of gaps (Dam) in a standard Chakradar
S. Formula to find the length of one repetition
List II: (Values/Formulas)
1. (Total Matras × Avartans) + 1
2. 16
3. 2 (between the 3 repetitions)
4. [(Total Matras × Avartans) + 1 – (2 × gap)] / 3

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(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-3, R-1, S-4
(D) P-2, Q-1, R-3, S-4

58. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Firmaishi Chakradar in Teentaal is typically completed in 3, 5, or 7 avartans.
Statement II: In a Firmaishi Chakradar, the first 'Dha' of the Tihai in the third repetition falls on the Sam.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

59. Identify the incorrect statement regarding the mathematical calculation of a Tihai.
(A) To construct a Tihai ending on Sam, the total beats consumed must equal (Avartans × Matras per Avartan) + 1.
(B) The length of one fragment of a Bedam Tihai is derived by dividing the total required beats by 3.
(C) A Tihai starting from Sam and ending on the next Sam requires beats equal to the Taal's cycle length plus one.
(D) The gap length in a Damdar Tihai does not affect the calculation of the fragment's length.

60. A percussionist performs a Chakradar where the second 'Dha' of the first iteration lands on Sam, the second 'Dha' of the second iteration lands on Sam, and the third 'Dha' of the third iteration lands on Sam. This complex structure is a characteristic of:
(A) Sadharan Chakradar
(B) Kamali Chakradar
(C) Firmaishi Chakradar
(D) Nauhakka

61. Which of the following individuals described the Chakra of thirty-two Tihaies?
(A) Pt. V.N. Bhatkhande
(B) Sharangadeva
(C) Acharya Brihaspati
(D) Bharat Muni

62. Match the Karnatak Taalas in List I with their respective standard Aksharakalas (in Chatusra Jati) in List II.
List I: (Karnatak Taalas)
P. Dhruva
Q. Matya
R. Roopaka
S. Eka
List II: (Aksharakalas)
1. 14
2. 10
3. 6
4. 4
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-2, R-3, S-4

63. Which of the following differentiates a Chakradar Gat from a Chakradar Paran?
(A) Gat uses lyrical Tabla bols, whereas Paran uses Pakhawaj bols.
(B) The Gat is repeated three times, while the Paran is not.
(C) The Gat ends on Khali, while the Paran ends on Sam.
(D) The Gat is mathematical, while the Paran is strictly improvised.

64. Identify the correct pair representing the relationship between Taal and Chhand.
(A) Matrik Chhand - Based solely on the number of syllables regardless of weight
(B) Varnik Chhand - Based on the arrangement of short (Laghu) and long (Guru) syllables
(C) Muktak Chhand - Strictly bound by mathematical Taal cycles
(D) Yati Chhand - Refers only to vocal melody

65. The distinct rhythmic feel of Dadra Taal compared to Keherwa Taal is primarily caused by:
(A) The presence of Pakhawaj bols.
(B) The grouping of matras into divisions of 3 instead of 4.
(C) The elimination of the Khali division.
(D) The use of Atita Graha.

66. The notation symbol indicating a rest equivalent to a Crotchet in Western Staff Notation is known as a:

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(C) Chautaal
(D) Keherwa

105. A musician playing a 16-beat cycle executes a pattern that repeats exactly three times, with the final stroke landing precisely on the first beat of the next cycle. This is the application of a:
(A) Mukhda
(B) Rela
(C) Tihai
(D) Kaida

106. What is the traditional resting posture for playing the Pakhawaj?
(A) Kept horizontally on the floor in front of the player.
(B) Kept vertically on the lap.
(C) Suspended from the neck.
(D) Held in one arm while standing.

107. Read the following statements:
1. Kriya is divided into Sashabda and Ashabda.
2. Sashabda means soundless.
3. Aavap is an Ashabda Kriya.
4. Tali is a Sashabda Kriya.
5. Kriya is the fourth Prana of Taal.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 3, and 4

108. Given below are two statements. Read the statements and choose the correct option:
Statement I: 'Shatpitaputrak' is one of the five Margi Taalas.
Statement II: It consists of a Guru, Laghu, Guru, Guru sequence.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

109. Identify the correct pair regarding Margi Taal components.
(A) Drutam - Represented by O
(B) Kakapadam - 2 Matras
(C) Plut - 3 Matras
(D) Guru - 1/2 Matra

110. The classification of Taalas into Chaturasra, Tisra, Misra, Khanda, and Sankeerna primarily serves the purpose of:
(A) Changing the melodic raga.
(B) Determining the pitch of the Mridangam.
(C) Identifying the accompanying vocal text.
(D) Altering the length of the Laghu Anga in Karnatak music.

111. Which text is considered the most authoritative ancient treatise describing the Margi and Deshi Taal systems in detail?
(A) Sangeet Ratnakar
(B) Natya Shastra
(C) Brihaddeshi
(D) Sangeet Parijat

112. Read the following statements regarding 'Chakradar Paran':
1. A Chakradar Paran is composed entirely of Pakhawaj bols.
2. A Chakradar Paran is played three times ending on Sam.
3. A Chakradar Paran has a lyrical nature like a Gat.
4. A Chakradar Paran is heavily utilized in Kathak dance accompaniment.
5. A Chakradar Paran cannot be mathematically calculated.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 5
(B) 1, 2, and 4
(C) 1, 3, and 4
(D) 1, 2, 4, and 5

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113. Given below are two statements. Read the statements and choose the correct option:
Statement I: Ancient treatises describe 120 Deshi Taalas.
Statement II: Margi Taalas are completely obsolete and have no influence on modern Indian rhythm.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

114. Identify the incorrect statement regarding the notation of Layakari.
(A) Brackets are used to show Khali in standard notation.

(B) Yati
(C) Laya
(D) Jati

76. In Hindustani music, the term for a pre-composed rhythmic pattern forming the baseline identifier of a Taal is:
(A) Mukhda
(B) Theka
(C) Mohra
(D) Uthan

77. Match the Rabindra Sangeet Taalas in List I with their beats in List II.
List I: (Rabindra Sangeet Taalas)
P. Ekadashi
Q. Navapanchatal
R. Jhampak
S. Rupakara
List II: (Beats)
1. 11 beats
2. 18 beats
3. 5 beats
4. 8 beats
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-2, R-1, S-3

78. Given below are two statements. Read the statements and choose the correct option:
Statement I: Kuad Layakari signifies a tempo of 1.25 times the original speed.
Statement II: Biad Layakari signifies a tempo of 1.75 times the original speed.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

79. Identify the correct pair regarding Staff Notation.
(A) Bass Clef - Used for low-pitched instruments
(B) Treble Clef - Used for indicating rhythm only
(C) Bar line - Indicates the end of the entire composition
(D) Time Signature - Indicates the key of the melody

80. The distinctive swinging feel of Jhoomra Taal makes it particularly suitable as an accompaniment because:
(A) It provides a lively, fast-paced rhythm for Tarana.
(B) It creates a deep, swinging mood essential for Vilambit Khayal.
(C) It syncs perfectly with Kathak footwork.
(D) It mimics the Pakhawaj strokes used in Dhrupad.

81. Which instrument is traditionally considered the predecessor to the Tabla in North Indian classical music?
(A) Mridangam
(B) Pakhawaj
(C) Dholak
(D) Khol

82. Match the Hindustani Taalas in List I with their number of matras in List II.
List I: (Hindustani Taalas)
P. Ektal
Q. Sooltal
R. Deepchandi
S. Jhoomra
List II: (Number of Matras)
1. 14
2. 14
3. 10
4. 12
(A) P-4, Q-3, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-3, S-4
(D) P-3, Q-4, R-1, S-2

83. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Tukada always ends with a Tihai.
Statement II: A Gat is never played on the Pakhawaj.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

84. Identify the incorrect statement regarding the accompaniment of instrumental music with Tabla.
(A) In Masitkhani Gat, the Tabla player usually

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(C) 8 Aksharakalas
(D) 12 Aksharakalas

126. The term 'Laya' essentially refers to:
(A) The physical act of striking the drum.
(B) The end of a musical composition.
(C) The specific syllables played on the Tabla.
(D) The continuous, unbroken flow of time or tempo.

127. Arrange the parts of a standard Hindustani Tabla performance sequence in typical chronological order:
I Peshkar
II Kaida
III Rela
IV Uthan.
(A) IV, I, II, III
(B) I, II, IV, III
(C) II, I, III, IV
(D) IV, II, I, III

128. Given below are two statements. Read the statements and choose the correct option:
Statement I: In Staff Notation, a dot placed immediately after a note increases its duration by half its original value.
Statement II: Two crotchets equal one minim.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

129. Identify the correct pair matching the Western rest to its equivalent note value.
(A) Minim rest - 4 beats of silence
(B) Semibreve rest - 4 beats of silence
(C) Crotchet rest - 1/2 beat of silence
(D) Quaver rest - 2 beats of silence

130. To compose a Tihai of 17 beats in a 16-beat Taal (to end exactly on the next Sam), with a 1-beat gap between repetitions, the formula gives a fragment length of:
(A) 5 beats
(B) 3 beats
(C) 4 beats
(D) 6 beats

131. The 10 Pranas of Taal were comprehensively systematized and described in which ancient treatise?
(A) Sangeet Makarand
(B) Natya Shastra
(C) Sangeet Ratnakar
(D) Brihaddeshi

132. Arrange the following Karnatak Angas in ascending order of their fundamental durations:
I Laghu (Chatusra)
II Drutam
III Anudrutam
IV Guru.
(A) III, II, I, IV
(B) II, III, I, IV
(C) III, I, II, IV
(D) IV, I, II, III

133. Given below are two statements. Read the statements and choose the correct option:
Statement I: The mathematical calculation for a Damdar Tihai incorporates the length of the gap.
Statement II: A Bedam Tihai's fragment length is simply the total required beats divided by 3.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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134. Which of the following is not a recognized Graha in the Pranas of Taal?
(A) Sama
(B) Druta
(C) Vishama
(D) Atita

135. When accompanying Kathak, the Tabla player often plays 'Ladi'. This serves to:
(A) Provide a slow, rhythmic foundation for Abhinaya.
(B) Announce the conclusion of the performance.
(C) Mimic the melody of the Lehara.
(D) Match the intricate, fast, continuous footwork of the dancer.

136. What distinguishes a 'Gat' from a 'Tukada' in Tabla solo repertoire?
(A) Gats have lyrical flow, whereas Tukadas are

(C) Guru - 2 Matras
(D) Plut - 4 Matras

95. The primary reason Chautaal is used to accompany Dhrupad instead of Teentaal is because:
(A) Resonant Pakhawaj bols match the powerful Dhrupad vocal style.
(B) Chautaal allows for much more complex and intricate Tihaies.
(C) Teentaal is fundamentally considered a Deshi Taal by experts.
(D) Dhrupad singers traditionally only perform in 12-beat cycles.

96. What is the fundamental unit of rhythmic measure in the Hindustani Taal Paddhati?
(A) Bol
(B) Matra
(C) Theka
(D) Laya

97. Read the following statements:
1. A Laghu is indicated by '|' followed by a number indicating its Jati.
2. Anudrutam is an unchanging unit of 1 beat.
3. Drutam is an unchanging unit of 2 beats.
4. The Suladi Sapta Taalas use all six Angas.

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 2, and 4

98. Given below are two statements. Read the statements and choose the correct option:
Statement I: Traditional notation systems use symbols to separate Vibhags.
Statement II: A half-moon symbol below two bols signifies that both bols must be played within a single matra.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

99. Identify the correct pair regarding Layakari calculations.
(A) 4 in 1 matra - Aad
(B) 5 in 1 matra - Biad
(C) 3 in 1 matra - Tigun
(D) 7 in 1 matra - Kuad

100. If a Kathak dancer performs a footwork composition heavily emphasizing the rhythmic gaps, the Tabla player must:
(A) Fill the gaps with loud Pakhawaj bols.
(B) Maintain absolute silence.
(C) Switch to a different Taal.
(D) Play the corresponding Theka or complementary bols to highlight the dancer's syncopation.

101. Which Tabla Varna requires striking the center of the Syahi with the index finger while dampening the drumhead with the other fingers?
(A) Ta
(B) Na
(C) Ti
(D) Tun

102. Read the following statements:
1. Some modern composers avoided standard Hindustani Taalas.
2. 'Sasthi' Taal consists of 6 matras.
3. Certain systems introduced Taalas with uneven fractional divisions.
4. 'Jhampak' is a 5-matra Taal.
5. Some notation systems are designated as Akarmatrik.

Which of the above statement(s) is/are correct?
(A) 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

103. Given below are two statements. Read the statements and choose the correct option:
Statement I: 'Chhand' refers exclusively to the melodic progression of a raga.
Statement II: Matrik Chhand is calculated based on the number of syllables, regardless of whether they are long or short.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

104. Which of the following is an exception to the rule of symmetrical Taalas?
(A) Dhamar
(B) Teentaal

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(A) Crotchet rest
(B) Quaver rest
(C) Minim rest
(D) Semibreve rest

67. Match the playing techniques in List I with their definitions in List II.
List I: (Playing Techniques)
P. Meend
Q. Krintan
R. Ghis
S. Gumak
List II: (Definitions)
1. Plucking sound produced by fingers on the syahi
2. Deflecting the sound by pressing the base of the left hand
3. Sliding the hand across the surface to produce a continuous tone
4. A heavy resonant stroke without slide
(A) P-1, Q-2, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-3, S-4
(D) P-2, Q-3, R-1, S-4

68. Given below are two statements. Read the statements and choose the correct option:
Statement I: In traditional Pakhawaj playing, the use of wheat dough is applied to the left face to enhance deep bass resonance.
Statement II: The modern Tabla's Baya also uses temporary wet dough instead of a permanent Syahi.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

69. Identify the incorrect pair regarding the Ten Pranas of Taal.
(A) Kaal - Standard of time
(B) Marg - Method of indicating rhythm
(C) Graha - Physical hand gestures
(D) Jati - Varieties of rhythmic fractions

70. The application of fractional calculations like 3/2 and 5/4 directly leads to the creation of:
(A) Chhand
(B) Layakari
(C) Yati
(D) Prastara

71. The Prana 'Kala' in the Ten Pranas of Taal refers to:
(A) Tempo
(B) The starting point of a composition
(C) The physical gestures used to maintain rhythm
(D) The minute subdivisions of a matra

72. Match the Prana of Taal in List I with its sub-types in List II.
List I: (Prana of Taal)
P. Graha
Q. Yati
R. Laya
S. Marg
List II: (Sub-types)
1. Sama, Atita, Anagata, Vishama
2. Sama, Srotogata, Gopuccha, Damaru, Pipilika
3. Vilambit, Madhya, Drut
4. Dakshina, Vartika, Chitra, Dhruva
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-2, R-1, S-4

73. Given below are two statements. Read the statements and choose the correct option:
Statement I: The 'Pipilika' Yati resembles the movement of an ant, alternating between slow and fast tempos irregularly.
Statement II: The 'Gopuccha' Yati is structured like a cow's tail, moving from wide (slow) to narrow (fast).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

74. Which of the following is not one of the ancient Margi Taalas?
(A) Teentaal
(B) Chachatput
(C) Chachaput
(D) Udghatt

75. If a musician alters the duration of an Anga in the Karnatak system based on Tisra, Misra, or Khanda, they are applying the rules of which Prana?
(A) Kala

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(B) Multiple bols under a single curve indicate a higher speed.
(C) A dash is used to indicate a prolonged sound or rest of a matra.
(D) An Avagraha is often used to denote continuation of the previous syllable's time.

115. A composer creates a composition starting fast and gradually slowing down. This structural pacing reflects which ancient Yati?
(A) Srotogata
(B) Pipilika
(C) Gopuccha
(D) Damaru

116. Which term is used to describe a short rhythmic flourish played on Tabla just before reaching the Sam to elevate the aesthetic impact?
(A) Uthan
(B) Rela
(C) Peshkar
(D) Mohra

117. Arrange the following Taalas in increasing order of their matras:
I Dadra
II Teentaal
III Ektaal
IV Keherwa.
(A) I, IV, III, II
(B) IV, I, III, II
(C) I, III, IV, II
(D) IV, III, I, II

118. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Tihai can start from any matra of the Taal.
Statement II: A Kamali Chakradar must always start exclusively from the Sam.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

119. Identify the correct pair concerning Tihai gaps.
(A) Damdar Tihai - Zero matra gap
(B) Nauhakka - Exclusively has a 2-matra gap
(C) Sadharan Chakradar - Never has gaps
(D) Bedam Tihai - Zero matra gap

120. If a Tabla player is accompanying a fast Tarana in Drut Teentaal, they are most likely to utilize:
(A) Fast Relas and crisp Tukadas.
(B) Heavy, open Pakhawaj parans.
(C) Slow, expansive Peshkar.
(D) Complex Vilambit Theka variations.

121. In the context of Tabla Varnas, what does the combination of 'Ta' and 'Ghe' produce?
(A) Dhin
(B) Tun
(C) Dha
(D) Na

122. Arrange the following ancient Margi Taalas by their Aksharakala length (shortest to longest):
I Chachaput
II Chachatput
III Shatpitaputrak.
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

123. Given below are two statements. Read the statements and choose the correct option:
Statement I: 'Aad' Layakari translates mathematically to 1.5 times the base tempo.
Statement II: 'Kuad' Layakari translates to 1.25 times the base tempo.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

124. Identify the incorrect statement regarding the differences between Tabla and Pakhawaj.
(A) Tabla consists of two distinct drums, while Pakhawaj is a single barrel-shaped drum.
(B) Pakhawaj is exclusively used for Khayal accompaniment.
(C) Tabla primarily uses closed, delicate strokes, while Pakhawaj favors open, resonant strokes.
(D) The right face of the Pakhawaj is structurally similar to the right face of the Tabla.

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125. A student notices that in a Karnatak score, the symbol '8' is used. This represents a duration of:
(A) 4 Aksharakalas
(B) 6 Aksharakalas

maintains a steady Theka in Vilambit Laya.
(B) In Razakhani Gat, the tempo is Drut, and the Tabla provides energetic support.
(C) The Tabla player must be aware of the Sam of the Gat to synchronize resolutions.
(D) Tabla solo elements are strictly forbidden during Sitar recitals.

85. A composition has a rhythmic structure of 3 divisions of 2, 3, and 2 beats respectively. This closely resembles:
(A) Tevra (3+2+2)
(B) Rupak (3+2+2)
(C) Tevra but rearranged, generally not standard.
(D) Rupakara.

86. Which Anga of the Karnatak Taal system is denoted by the symbol 'O'?
(A) Anudrutam
(B) Drutam
(C) Laghu
(D) Guru

87. Read the following statements:
1. Varnas are the fundamental syllables of an instrument.
2. Tabla has 10 primary varnas.
3. Varnas can be combined to form phrases.
4. Varnas only exist for string instruments.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 1 and 3 only
(C) 2, 3, and 4
(D) 1, 3, and 4

88. Given below are two statements. Read the statements and choose the correct option:
Statement I: The combination of Varnas 'Dha' and 'Ge' is common in Pakhawaj.
Statement II: 'Dha' is a resonant stroke produced by striking the Kinar and Baya simultaneously.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

89. Identify the correct statement about 'Kakapadam' in Karnatak music.
(A) It represents 8 Aksharakalas.
(B) It is represented by the symbol U.
(C) It is an Anga adopted from the Margi system representing 16 Aksharakalas.
(D) It is physically demonstrated by waving the hand twice.

90. A student calculating the length of a Firmaishi Chakradar in Teentaal must ensure that:
(A) The first 'Dha' of the Tihai in the third repetition lands on the Sam.
(B) The final 'Dha' lands on Khali.
(C) The composition completes within exactly one avartan.
(D) The gap between the iterations is exactly 4 matras.

91. The term 'Nauhakka' specifically refers to a Tihai that:
(A) Contains nine distinct bols.
(B) Completes its cycle in exactly nine matras.
(C) Has nine gaps between its repetitions.
(D) Is repeated nine times in total.

92. Read the following statements:
1. A Chakradar is played three times.
2. A Chakradar always ends on Sam.
3. A Chakradar can be categorized into Sadharan, Firmaishi, and Kamali.
4. A Chakradar is shorter than a Tukada.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 3
(C) 1, 3, and 4
(D) 1, 2, and 4

93. Given below are two statements. Read the statements and choose the correct option:
Statement I: Historical frameworks exist to mathematically classify all possible Tihaies in Teentaal.
Statement II: Such frameworks exclusively deal with Bedam Tihaies.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

94. Identify the incorrect pair regarding the duration of Angas in the ancient Margi system.
(A) Drutam - 1/2 Matra
(B) Laghu - 1 Matra

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rhythmic bursts.
(B) Gats are played without Tihai, whereas Tukadas must have one.
(C) Gats are exclusively composed in odd mathematical time signatures.
(D) Tukadas use only the heavy, resonant strokes of the Pakhawaj.

137. Which of the following best defines the 'Prana' known as 'Anga'?
(A) It dictates the tempo of the performance.
(B) It refers to the physical gestures made by the hands.
(C) It defines the structural components or body parts of a rhythmic cycle.
(D) It determines the mathematical permutation of the notes.

138. Given below are two statements. Read the statements and choose the correct option:
Statement I: Certain traditional vocal forms rely heavily on specific Taalas like Jhoomra.
Statement II: New Taalas were invented to align perfectly with lyrical meter.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

139. Identify the incorrect pair regarding Rabindra Taalas and their structure.
(A) Rupakara - 3+2+3
(B) Ekadashi - 3+2+2+4
(C) Jhampak - 3+2
(D) Navapanchatal - 2+4+4+4+4

140. A composer needs a 9-beat rhythmic cycle within the Rabindra Sangeet tradition. They will most likely use:
(A) Tevra
(B) Nabatal
(C) Ekadashi
(D) Sasthi

141. The syllable 'Ti' on the Tabla is played by:
(A) Striking the edge with the index finger.
(B) Pressing the base of the Baya.
(C) Striking the center of the Syahi with the middle and ring fingers together.
(D) Using the full palm on the Syahi.

142. Arrange the five Jatis of Karnatak music in order of their numerical values (lowest to highest):
I Chatusra
II Tisra
III Sankeerna
IV Khanda
V Misra.
(A) II, I, IV, V, III
(B) I, II, IV, V, III
(C) II, IV, I, V, III
(D) IV, II, I, III, V

143. Given below are two statements. Read the statements and choose the correct option:
Statement I: 'Kuad' Layakari denotes 1.25, while 'Biad' denotes 1.75.
Statement II: 'Aad' Layakari represents 1.5, equivalent to playing 3 beats in the space of 2.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

144. Identify the correct pair regarding Staff Notation time signatures.
(A) 3/4 - Three minim beats per bar
(B) 4/4 - Four crotchet beats per bar
(C) 6/8 - Six crotchet beats per bar
(D) 2/2 - Two quaver beats per bar

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145. The necessity of using a Bass Clef in Staff notation is directly caused by:
(A) The need to notate rhythm instead of melody.
(B) The need to notate pitches that fall below Middle C for lower-register instruments.
(C) The requirement of high-pitched string instruments.
(D) The indication of a slow tempo.

146. Which term describes the systematic calculation and generation of all possible rhythmic permutations of a given length?
(A) Prastara
(B) Yati
(C) Graha
(D) Kriya

147. To mathematically calculate the length of a Chakradar, one must know the total beats of the Taal, the number of avartans it will span, and:

(A) The final stroke of a Tihai lands perfectly on the next Sam.
(B) The composition is exactly one avartan long.
(C) The tempo remains constant.
(D) The composition fits Staff Notation rules.

211. What is the fundamental Aksharakala length of a 'Guru' in the ancient Margi Taal system?
(A) 1 Matra
(B) 3 Matras
(C) 2 Matras
(D) 4 Matras

212. Read the following statements regarding historical notation systems:
1. Some systems use a single horizontal line underneath notes to indicate double speed.
2. Certain symbols indicate an empty beat.
3. Specific symbols are used to indicate the Sam.
4. Different systems are evaluated based on their ease of use for practitioners.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

213. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Bedam Tihai lacks any gaps between its components.
Statement II: A Damdar Tihai incorporates a specifically measured rest between its components.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

214. Identify the correct pair regarding the relationship of Varnas and instruments.
(A) Pakhawaj - Na, Ti, Syahi
(B) Tabla - Dhin, Na, Ti
(C) Sarod - Ta, Dha, Dhin
(D) Sitar - Ghe, Ke, Kat

215. A composer needs a rhythm that repeating a 5-beat phrase in a 4-beat framework. This is an application of:
(A) Aad
(B) Biad
(C) Barabar
(D) Kuad

216. Which characteristic defines a 'Chakradar Gat'?
(A) It uses lyrical Gat flow and is repeated three times to Sam.
(B) It consists solely of forceful and open-handed Pakhawaj strokes.
(C) It never uses a Tihai or any other concluding rhythmic phrase.
(D) It is an improvised section used specifically for vocal support.

217. Read the following statements regarding the creation of new rhythmic frameworks:
1. Some composers designed new Taalas to liberate their poetry from traditional boundaries.
2. Certain cycles were structured with 18 beats.
3. New Taalas may follow Vibhag rules different from Hindustani traditions.
4. Specific structures like 3+2 were utilized.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

218. Given below are two statements. Read the statements and choose the correct option:
Statement I: Historical frameworks categorize possible Tihaies based on mathematical starting points and lengths.
Statement II: These frameworks prove that all Tihaies must mathematically start from the 9th matra.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

219. Identify the incorrect statement regarding the Karnatak Angas.
(A) Anudrutam is always 1 Aksharakala.
(B) Drutam is always 2 Aksharakalas.
(C) The duration of Laghu depends entirely on its Jati.
(D) The duration of Drutam can be altered by changing its Jati.

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157. Given below are two statements. Read the statements and choose the correct option:
Statement I: The notation of Karnatak Taalas strictly uses horizontal bars and circles to denote vibhags.
Statement II: Karnatak notation uses specific symbols like |, O, and U to denote Angas directly.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

158. Identify the incorrect pair regarding the Hindustani Taalas.
(A) Teentaal - 16 matras
(B) Jhaptal - 10 matras
(C) Rupak - 7 matras
(D) Ektaal - 14 matras

159. Which of the following best describes the difference between Deshi and Margi Taalas?
(A) Margi followed strict rules; Deshi evolved with regional styles.
(B) Margi Taalas are played on Tabla, whereas Deshi are for Pakhawaj.
(C) Margi Taalas have 16 beats, whereas Deshi have exactly 10 beats.
(D) Margi Taalas are Karnatak, whereas Deshi belong to Hindustani.

160. A percussionist applying complex 'Layakari' heavily relies on mathematically dividing the matras. This directly involves which Prana of Taal?
(A) Laya
(B) Kala
(C) Kriya
(D) Jati

161. In Karnatak music, which Taal is formed by the sequence: Laghu, Drutam, Drutam?
(A) Matya
(B) Triputa
(C) Jhampa
(D) Ata

162. Read the following statements regarding Kathak dance accompaniment:
1. Frequent use of Pakhawaj bols.
2. Exact synchronization with intricate Tatkar.
3. Exclusive use of Vilambit Laya.
4. Extensive use of Chakkardar Tukadas.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

163. Given below are two statements. Read the statements and choose the correct option:
Statement I: In Staff Notation, a Semibreve is equal to two Minims.
Statement II: A Minim is equal to two Crotchets.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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164. Identify the correct pair regarding Hindustani accompaniment.
(A) Bada Khayal - Keherwa
(B) Dhrupad - Dadra
(C) Tarana - Jhoomra
(D) Semi-classical (Thumri) - Deepchandi

165. The execution of 'Meend' on the Baya requires sliding the wrist across the drumhead while striking it. This technique is designed to:
(A) Mute the sound instantly.
(B) Produce a dry, non-resonant click.
(C) Change the pitch dynamically after the stroke.
(D) Mimic the sound of the Kinar.

166. Which notation symbol is used in traditional systems to indicate that a beat is extended by one matra without a new strike?
(A) S (Avagraha)
(B) – (Dash)
(C) 0 (Zero)
(D) X (Cross)

167. Given below are two statements. Read the statements and choose the correct option:
Statement I: In the Paluskar notation system, the symbol for Sam is '1'.
Statement II: In the Bhatkhande notation system, the symbol for Sam is 'X'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.

(A) The pitch of the drum.
(B) The raga being played.
(C) The length of the gap between repetitions.
(D) The type of Varnas used.

148. Given below are two statements. Read the statements and choose the correct option:
Statement I: Chakradar Gat, Chakradar Tukada, and Chakradar Paran are all repeated three times.
Statement II: They are identical in their internal bol structure and playing style.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

149. Identify the incorrect statement regarding rhythmic accompaniment.
(A) Thumri accompaniment often involves the Tabla player playing 'Lagge' during the climax.
(B) Kathak accompaniment requires precise synchronization with the dancer's footwork.
(C) Dhrupad singing relies exclusively on Tabla rather than Pakhawaj.
(D) Bada Khayal requires a slow, steady, and expansive Theka like Vilambit Ektaal.

150. A Tabla player executes a sequence of bols that mimics the exact tonal and rhythmic patterns of a Sitar's Jhala. This is an application of:
(A) Solo Recital
(B) Synchronized Accompaniment
(C) Tihai calculation
(D) Prastara permutation

151. Which of the following combinations represents the 'Taal and Chhand' relationship?
(A) Varnik Chhand relies strictly on the use of melodic scales.
(B) Chhand is irrelevant to the science of Indian classical rhythm.
(C) Taal defines the melody, while Chhand defines the harmony.
(D) Matrik Chhand corresponds to the measured beats of a Taal.

152. Read the following statements regarding historical mathematical frameworks for rhythm:
1. They provide a mathematical framework for rhythmic cycles.
2. They systematically chart out Tihaies in Teentaal.
3. They only apply to vocal music, not percussion.
4. They help in composing Tihaies ending on Sam.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

153. Given below are two statements. Read the statements and choose the correct option:
Statement I: Nauhakka is a composition consisting of a single phrase repeated nine times, ending on the Sam.
Statement II: A Bedam Tihai contains distinct rests between its three repetitions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

154. Identify the correct pair regarding the mathematical structure of Tihaies.
(A) Sadharan Chakradar - 3 repetitions, no specific internal Sam-alignments.
(B) Firmaishi - 3 repetitions, last Dha of 3rd iteration on Sam.
(C) Kamali - 3 repetitions, first Dha of 3rd iteration on Sam.
(D) Nauhakka - 3 repetitions, 3 Dhas each.

155. If a musician constructs a Chakradar where the first 'Dha' of the Tihai in the third repetition hits the Sam, they have successfully composed a:
(A) Sadharan Chakradar
(B) Firmaishi Chakradar
(C) Kamali Chakradar
(D) Bedam Tihai

156. The basic playing position of 'Syahi' on the Tabla is utilized to produce which of the following Varnas?
(A) Ta / Na
(B) Tin / Ti
(C) Ghe / Gha
(D) Dhin / Dha

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simultaneous playing to produce 'Dha'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

179. Identify the incorrect pair regarding Karnatak notation.
(A) Laghu - |
(B) Drutam - O
(C) Guru - X
(D) Anudrutam - U

180. A composer writing a staff notation score places a fraction like '4/4' at the beginning. This directly indicates:
(A) The key signature of the piece.
(B) The tempo of the piece in beats per minute.
(C) The dynamic volume of the piece.
(D) The time signature, specifying beats per bar and note value.

181. In Staff Notation, which note value represents half the duration of a Crotchet?
(A) Semibreve
(B) Minim
(C) Quaver
(D) Semiquaver

182. Read the following statements regarding the accompaniment of Thumri:
1. It uses Deepchandi or Jat Taal.
2. It uses Drut Ektaal heavily.
3. The Tabla player plays expressive 'Lagge' during the rhythmic climax.
4. It requires a delicate, romantic touch.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

183. Given below are two statements. Read the statements and choose the correct option:
Statement I: The primary accompaniment instrument for classical Dhrupad is the Tabla.
Statement II: Pakhawaj is preferred for Dhrupad due to its solemn, resonant, and majestic sound.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

184. Identify the correct pair regarding Hindustani Taal notation.
(A) Vibhag - Denoted by vertical lines
(B) Sam - Indicated by 0
(C) Khali - Indicated by X
(D) Avartan - Denoted by horizontal lines

185. The creation of 'Gat' compositions on the Tabla was largely influenced by:
(A) Vocal Dhrupad singing.
(B) Pakhawaj parans.
(C) Instrumental music, specifically string instruments.
(D) Folk traditions.

186. Which Karnatak Anga consists of a single clap without any finger counts?
(A) Anudrutam
(B) Laghu
(C) Drutam
(D) Guru

187. Read the following statements regarding 'Yati':
1. Sama Yati means a steady, uniform tempo.
2. Srotogata Yati starts slow and gets fast.
3. Gopuccha Yati starts fast and gets slow.
4. Pipilika Yati alternates tempos irregularly.
5. Damaru Yati starts slow, gets fast in the middle, and ends slow.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, 4, and 5

188. Given below are two statements. Read the statements and choose the correct option:
Statement I: Chachatput is a Deshi Taal.
Statement II: Teentaal is a Margi Taal.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

189. Identify the incorrect pair regarding the duration of notes in Staff Notation.
(A) Semibreve = 4 beats
(B) Minim = 2 beats

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the time of one beat.
(C) Aad requires playing five strokes in the time of four beats.
(D) Layakari demonstrates command over fractional rhythm.

230. A dancer requests the Tabla player to accompany a fast, intricate 'Tarana'. The Tabla player should primarily focus on:
(A) Playing slow, deep Pakhawaj parans to contrast the speed.
(B) Maintaining a crisp, driving Drut Theka and responding with tight Relas and Tukadas.
(C) Ignoring the singer and playing a solo Peshkar.
(D) Playing strictly in Keherwa Taal.

231. The term 'Prastara' in the 10 Pranas translates conceptually to:
(A) Ending a composition abruptly.
(B) Striking the drum with a stick.
(C) The physical construction of the drum.
(D) Expanding or unfolding all possible permutations.

232. Read the following statements regarding unique rhythmic adaptations:
1. Some composers felt constrained by the strict symmetry of traditional Taalas.
2. Asymmetrical groupings like 3+2 were utilized.
3. Specific notation systems may avoid traditional symbols.
4. Traditional Taalas like Dadra or Keherwa were never used in these traditions.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

233. Given below are two statements. Read the statements and choose the correct option:
Statement I: Matrik Chhand is determined by the number of Matras.
Statement II: Varnik Chhand is determined by the specific count and sequence of letters or syllables.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

234. Identify the correct pair regarding Tihai composition.
(A) Bedam Tihai - Zero gaps
(B) Nauhakka - Ends on Khali
(C) Damdar Tihai - Zero gaps
(D) Chakradar - 4 repetitions

235. The requirement of playing 7 beats in the space of 4 beats produces a highly syncopated feel. This Layakari is called:
(A) Aad
(B) Kuad
(C) Tigun
(D) Biad

236. Which classical dance form is uniquely characterized by profound mathematical interaction between the dancer's footwork and the percussionist?
(A) Bharatanatyam
(B) Kathak
(C) Odissi
(D) Manipuri

237. Read the following statements regarding rhythmic forms:
1. Paran utilizes Pakhawaj bols.
2. Gat relies on a lyrical, continuous flow.
3. Tukadas are generally shorter, crisp rhythmic pieces.
4. Gats are never played on the Tabla.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

238. Given below are two statements. Read the statements and choose the correct option:
Statement I: The 'Sam' in Hindustani music is the most emphasized beat and the point of resolution.
Statement II: The 'Khali' acts as an unaccented counterbalance to the Sam, aiding in navigation.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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(B) Producing slow, heavy, resounding strokes.
(C) Accompaniment of slow Dhrupad.
(D) Erasing the distinction between Tali and Khali.

201. Which notation symbol indicates a 'Tali' other than Sam in the Bhatkhande system?
(A) X
(B) 0
(C) 2, 3, 4, etc.
(D) -

202. Read the following statements regarding the 10 Pranas:
1. Kaal measures time.
2. Marg directs the path of rhythm.
3. Kriya is the action of keeping time.
4. Anga deals with the structural body of Taal.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

203. Given below are two statements. Read the statements and choose the correct option:
Statement I: The 'Shatpitaputrak' Margi Taal contains a Plut, which is valued at 3 Matras in the ancient system.
Statement II: The Margi system was documented in historical treatises like the Natya Shastra and Sangeet Ratnakar.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

204. Identify the correct pair regarding Rabindra Taalas.
(A) Sasthi - 5 beats
(B) Tevra - 7 beats (3+2+2)
(C) Ekadashi - 10 beats
(D) Nabatal - 11 beats

205. The transition from using Pakhawaj to using Tabla in North Indian classical music was a direct effect of:
(A) A royal decree banning the use of the Pakhawaj.
(B) The loss of ancient Pakhawaj drum construction techniques.
(C) The rise of the delicate Khayal and Thumri genres.
(D) The introduction of specific Western musical instruments.

206. Which of the following is not a recognized playing technique on the Tabla?
(A) Meend
(B) Ghis
(C) Krintan
(D) Svara

207. Read the following statements regarding Karnatak Taalas:
1. Dhruva Taal has 14 beats in Chatusra Jati.
2. Eka Taal has only 1 Anga (Laghu).
3. Jhampa Taal includes an Anudrutam.
4. All Sapta Taalas have exactly 8 beats.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

208. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Crotchet rest in Staff Notation indicates silence for the duration of one beat.
Statement II: A Quaver rest indicates silence for the duration of two beats.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

209. Identify the incorrect statement regarding accompaniment.
(A) Tabla accompaniment for instrumental Gat relies on knowing the Mukhda to resolve on Sam.
(B) Kathak accompaniment strictly avoids all uses of Relas and Tukadas.
(C) In Sath-Sangat, the Tabla player mirrors the rhythmic patterns of the soloist.
(D) Thumri requires expressive Tabla playing, often switching to double time during Lagge.

210. A musician calculates (Total Matras × Avartans) + 1 to compose a sequence. This formula is primarily used to ensure:

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(C) Quaver = 2 beats
(D) Crotchet = 1 beat

190. A musician performing a rhythmic phrase that equals 1.25 times the basic laya is executing:
(A) Aad
(B) Biad
(C) Tigun
(D) Kuad

191. In Karnatak music, the term for an intricate mathematical calculation and expansion of rhythms is:
(A) Prastara
(B) Graha
(C) Kriya
(D) Marg

192. Read the following statements regarding Tabla accompaniment for Khayal:
1. Vilambit Ektaal is frequently used for Bada Khayal.
2. Teentaal is completely avoided in Khayal.
3. The Tabla player must maintain a steady Theka without overpowering the singer.
4. Fast Teentaal is used for Chhota Khayal.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

193. Given below are two statements. Read the statements and choose the correct option:
Statement I: Various notation systems are completely identical in their symbol usage.
Statement II: Certain notation systems use specific structural symbols to denote different fractions of a matra.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

194. Identify the correct pair regarding the mathematical ratios of Layakari.
(A) Aad - 3:2
(B) Kuad - 7:4
(C) Biad - 5:4
(D) Barabar - 2:1

195. To calculate a Damdar Tihai perfectly, a student must ensure that:
(A) The length of the gap is ignored.
(B) The Tihai never ends on the Sam.
(C) The gaps between the three pieces are uniform.
(D) The Tihai spans exactly one avartan.

196. Which Varna is played strictly as an open sound on the Baya of the Tabla?
(A) Ke / Kat
(B) Ta / Na
(C) Tin / Ti
(D) Ghe / Gha

197. Read the following statements about 'Chhand':
1. It dictates the poetic meter.
2. It fundamentally influenced the creation of Taalas.
3. Varnik Chhand relies on syllables, not their weight.
4. Matrik Chhand relies on the weight or duration of syllables.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

198. Given below are two statements. Read the statements and choose the correct option:
Statement I: A Tihai is a phrase repeated three times, typically resolving on the Sam.
Statement II: A Nauhakka is a phrase repeated nine times, typically resolving on the Sam.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

199. Identify the incorrect pair regarding Chakradar calculations.
(A) 3 Iterations - Standard requirement
(B) Sadharan - Ends on Sam
(C) Firmaishi - 1st Dha of 3rd iteration on Sam
(D) Kamali - Ends on Khali

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200. The distinct stylistic feature of playing 'Relas' on the Tabla is directly related to:
(A) Creating continuous, rapid, drum-roll-like sequences.

220. The need to clearly document and preserve complex rhythmic compositions in the 20th century directly led to:
(A) The abolition of the traditional teaching methods.
(B) The widespread adoption of standardized notation systems.
(C) The exclusive use of Western Staff notation for percussion.
(D) The elimination of oral recitation.

221. Which syllable is common to both Tabla and Pakhawaj playing?
(A) Tun
(B) Syahi
(C) Na
(D) Kinar

222. Read the following statements regarding the 10 Pranas:
1. They represent the holistic science of rhythm.
2. They are exclusively applicable to Western music.
3. 'Laya' describes the speed or tempo.
4. 'Jati' explains the rhythmic variations.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

223. Given below are two statements. Read the statements and choose the correct option:
Statement I: The 'Gopuccha' Yati dictates a structure that tapers from broad to narrow.
Statement II: The 'Srotogata' Yati starts narrow and broadens out.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

224. Identify the correct pair regarding Margi Taalas.
(A) Chachaput - 16 Matras
(B) Chachatput - 8 Matras
(C) Udghatt - 10 Matras
(D) Sampakveshtak - 6 Matras

225. A student analyzing a composition notes that it heavily features 'Dha', 'Ghe', 'Kite', and 'Taka' played with a loud, expansive resonance. This composition is most likely a:
(A) Tabla Peshkar
(B) Pakhawaj Paran
(C) Tabla Gat
(D) Thumri Laggi

226. What distinguishes a 'Sadharan Chakradar' from 'Firmaishi' and 'Kamali' Chakradars?
(A) It has no rules for internal Dhas as long as it ends on Sam.
(B) It does not end on Sam, resolving instead on the Khali beat.
(C) It is only played twice in a sequence instead of three times.
(D) It does not contain a Tihai or any other concluding cadence.

227. Read the following statements regarding 'Varnas':
1. They are the fundamental syllables of drumming.
2. They are produced by specific hand and finger techniques.
3. Instruments have different varnas for right and left hands.
4. All varnas are played on the Kinar.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

228. Given below are two statements. Read the statements and choose the correct option:
Statement I: In Staff Notation, a treble clef is universally used for writing standard Tabla notation.
Statement II: Staff notation uses a 5-line staff to indicate pitch, which can be problematic for non-pitched percussion without adaptation.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

229. Identify the incorrect statement regarding 'Layakari'.
(A) Dugun requires playing two strokes in the time of one beat.
(B) Chaugun requires playing four strokes in

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(D) Statement I is false but Statement II is true.

168. Identify the incorrect statement regarding the Ten Pranas of Taal.
(A) 'Anga' defines the tempo as slow, medium, or fast.
(B) 'Kaal' measures the absolute duration of time.
(C) 'Kriya' involves the actions used to keep time.
(D) 'Graha' indicates the starting point of the song relative to the Taal.

169. What is the fundamental characteristic of an 'Atita Graha'?
(A) The song starts precisely on the Sam.
(B) The song starts before the Sam.
(C) The song starts after the Sam.
(D) The song has no Sam.

170. When a singer starts their composition before the percussionist reaches the Sam, this application is known as:
(A) Anagata Graha
(B) Atita Graha
(C) Sama Graha
(D) Vishama Graha

171. Which ancient text specifically categorizes the 120 Deshi Taalas?
(A) Natya Shastra
(B) Chaturdandi Prakashika
(C) Sangeet Parijat
(D) Sangeet Ratnakar

172. Read the following statements regarding mathematical classification of rhythmic pieces:
1. They follow specific generation rules.
2. They provide a systemic mathematical generation of Tihaies.
3. They rely exclusively on Pakhawaj varnas.
4. They help musicians memorize Tihais for 16-beat cycles.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

173. Given below are two statements. Read the statements and choose the correct option:
Statement I: Kamali Chakradar is a complex variation where all three 'Dhas' of the three iterations fall on the Sam.
Statement II: Sadharan Chakradar has no strict rule about internal 'Dhas' falling on the Sam.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

174. Identify the correct pair regarding Tihai types.
(A) Nauhakka - 3 repetitions
(B) Bedam - Rests present
(C) Chakradar - 1 repetition
(D) Damdar - Rests present

175. The fundamental structural difference between 'Tukada' and 'Paran' is a direct effect of:
(A) The instrument of origin.
(B) The mathematical length of the composition.
(C) The tempo in which they are played.
(D) The presence or absence of a Tihai.

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176. Which of the following defines the 'Suladi Sapta Taalas'?
(A) The 7 Margi Taalas of ancient India.
(B) The 7 basic Taalas of the Karnatak system.
(C) The 7 Taalas created by modern composers.
(D) The 7 primary Taalas of the Hindustani system.

177. Read the following rhythmic cycles:
1. Rupakara
2. Navapanchatal
3. Nabatal
4. Teentaal
5. Ekadashi

Which of the above were unique creations or adaptations introduced by Rabindranath Tagore?
(A) 1, 3, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

178. Given below are two statements. Read the statements and choose the correct option:
Statement I: The combination of Varnas 'Na' and 'Ge' is not possible on the Tabla.
Statement II: 'Na' is played on the right drum and 'Ge' is played on the left drum, allowing

239. Identify the incorrect statement regarding the Margi and Deshi systems.
(A) Deshi refers to regional, evolving, folk-influenced paths.
(B) Margi refers to the ancient, strict, classical path.
(C) Deshi Taalas strictly prohibit any use of the Anudrutam.
(D) Classical treatises list 120 Deshi Taalas.

240. A percussionist performs a 16-beat cycle ending with a Chakradar. The first Dha of the third round lands on Sam. They have executed a:
(A) Sadharan Chakradar
(B) Firmaishi Chakradar
(C) Kamali Chakradar
(D) Nauhakka

241. What is the value of a 'Semibreve' in Staff Notation?
(A) 1 beat
(B) 4 beats
(C) 2 beats
(D) 8 beats

242. Read the following statements regarding Staff Notation rests:
1. A semibreve rest looks like a small block hanging below a line.
2. A minim rest sits on top of a line.
3. A crotchet rest resembles a unique vertical symbol.
4. A quaver rest represents a full measure of silence.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

243. Given below are two statements. Read the statements and choose the correct option:
Statement I: Khayal singing heavily utilizes Pakhawaj for accompaniment.
Statement II: Thumri singing heavily utilizes Tabla for accompaniment.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

244. Identify the correct pair regarding the Karnatak Angas and their notation.
(A) Drutam - U
(B) Anudrutam - O
(C) Kakapadam - X
(D) Laghu - |

245. The complexity of accompanying Kathak dance arises primarily from the need to:
(A) Play purely melodic notes on the Tabla.
(B) Sing the lehara simultaneously.
(C) Synchronize intricate, mathematical Bol and Tatkar patterns flawlessly.
(D) Avoid using the Baya entirely.

246. Which fundamental principle underlies historical mathematical frameworks for Tihaies?
(A) The translation of Staff Notation to Indian systems.
(B) The mathematical permutations of starting points and syllable lengths to resolve on Sam.
(C) The history of drum construction.
(D) The conversion of regional Taalas to different systems.

247. Read the following statements regarding 'Varnas' on the Tabla:
1. 'Dha' is a combination of 'Ta' and 'Ge'.
2. 'Dhin' is a combination of 'Tin' and 'Ge'.
3. 'Na' is played on the Kinar.
4. 'Tun' is played on the Baya.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

248. Given below are two statements. Read the statements and choose the correct option:
Statement I: In standard notation, the number '2' signifies the second Tali.
Statement II: The symbol '0' signifies the end of the composition.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

249. Identify the incorrect pair regarding the Hindustani Taalas used in specific genres.

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the Deshi Taal system incorporated localized rhythmic practices, adapting to the specific aesthetic requirements of regional populations. Understanding the dichotomy and interaction between the Margi and Deshi Taal paddhatis is crucial for tracing the historical development of modern rhythmic structures. By conducting a detailed study of these two systems, scholars can identify which contemporary rhythmic patterns retain ancient Margi characteristics and which are products of regional Deshi innovations. This comparative analysis demonstrates how the structured universalism of the Margi system eventually gave way to, or merged with, the dynamic flexibility of the Deshi paddhatis. Thus, analyzing these systems provides a foundational framework for understanding the historical transition of classical rhythmic structures.

Based on the above source, attempt the following five questions.

261. How is the Margi system described in the passage?
(A) As an evolving system based entirely on regional and cultural aesthetics
(B) As a contemporary framework for analyzing Western or staff notation
(C) As a primarily vocal-oriented and melodic notation methodology
(D) As an ancient, formalized, and spiritually oriented rhythmic system

262. What defines the Deshi Taal system according to applied rhythmic theory?
(A) Its strict adherence to ancient, universal, and formalized treatises
(B) Its focus on regional, evolving, and culturally diverse practices
(C) Its exclusive use in classical instrumental and vocal compositions
(D) Its rejection of all structured and formalized rhythmic frameworks

263. What did the Margi paddhati rely on, as revealed by ancient treatises?
(A) Constant modifications by localized populations
(B) The poetic structure of modern semi-classical music
(C) Rigid rules and universal applications
(D) Improvisational techniques of regional percussionists

264. What is the benefit of conducting a comparative analysis of the Margi and Deshi systems?
(A) It allows percussionists to calculate the matras of any Chakradar perfectly.
(B) It proves that regional systems are structurally inferior to universal rules.
(C) It demonstrates why Ten Pranas are no longer relevant in any modern music.
(D) It identifies which patterns retain Margi traits or Deshi innovations.

265. The historical transition described in the passage involves the merging of which two concepts?
(A) The structured universalism of Margi and the dynamic flexibility of Deshi
(B) The static tempo of Laya and the fractional play of Layakari
(C) The melodic framework of vocals and the acoustic resonance of the Pakhawaj
(D) The Western staff notation and the Hindustani notation system

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Direction : Please read the following source carefully.

The landscape of Indian rhythmic theory is characterized by distinct regional systems, notably the Uttar Bhartiya Taal Paddhati and the Karnataka Taal system. A case-oriented comparative analysis requires scholars to possess detailed knowledge of the Taalas used in Uttar Bhartiya Sangeet alongside a strong working knowledge of the Karnataka Taal system. While the Uttar Bhartiya Sangeet utilizes specific cyclic patterns governed by its unique paddhati, the Karnataka system is structured around a mathematically precise framework of fundamental rhythmic families. In addition to these classical frameworks, an academic study of regional variations mandates a brief knowledge of Taalas used with Rabindra Sangeet. The Taalas employed in Rabindra Sangeet frequently exhibit structural modifications tailored to complement lyrical and thematic expressions, differentiating them from the strict classical bounds of Uttar Bhartiya Taalas. By integrating detailed knowledge of Uttar Bhartiya Taal Paddhati, knowledge of the Karnataka Taal system, and brief knowledge of Rabindra Sangeet Taalas, musicologists can effectively map the vast rhythmic

and maintaining continuous Laya

Direction : Please read the following source carefully.

A comprehensive academic examination of rhythmic structures necessitates a detailed study of the Ten Pranas of Taal. In classical theory, these ten vital elements, or "Pranas," serve as the life force of any rhythmic cycle, defining its structural and temporal boundaries. A case analysis of a rhythmic composition highlights how these Ten Pranas dictate the macro and micro aspects of time management within a performance. Scholars systematically break down the Ten Pranas of Taal to understand how duration, tempo, accents, and rhythmic divisions are traditionally codified. This detailed study is imperative for an advanced comprehension of how a Taal breathes and functions independently of melody. When evaluating an intricate Avanadhavadhya performance, musicologists rely on the framework of the Ten Pranas to assess the structural integrity and aesthetic delivery of the rhythmic cycle. The meticulous application of these ten vital elements allows percussionists to navigate complex metric frameworks with precision. Consequently, the detailed study of the Ten Pranas of Taal provides both theoreticians and practitioners with a vital analytical tool for deconstructing the intrinsic life force and architectural framework of advanced rhythmic cycles in classical music traditions.

Based on the above source, attempt the following five questions.

256. What do the Ten Pranas of Taal represent in classical theory?
(A) The ten specific membranophone instruments used in traditional performances
(B) The ten vital elements serving as the life force of a rhythmic cycle
(C) The ten primary syllables played exclusively on the rhythmic Tabla
(D) The ten distinct types of mathematical tihais and rhythmic resolutions

257. According to the passage, what do the Ten Pranas dictate within a rhythmic composition?
(A) The precise lyrical content of the accompanying vocal piece
(B) The tuning process for the Pakhawaj and Tabla
(C) The physical gestures used by a Kathak dancer
(D) The macro and micro aspects of time management

258. Why do musicologists rely on the framework of the Ten Pranas during evaluation?
(A) To assess structural integrity and aesthetic delivery of the cycle
(B) To measure the acoustic resonance and tuning of stringed instruments
(C) To compare the historical texts and theories of ancient scholars
(D) To dictate specific notation symbols used in traditional Western music

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259. Breaking down the Ten Pranas helps scholars understand the codification of which elements?
(A) Melody, harmony, pitch, and vocal range
(B) Stage presence, lighting, costume, and drama
(C) Duration, tempo, accents, and rhythmic divisions
(D) Syllable origins, language evolution, and poetry

260. The detailed study of the Ten Pranas is imperative for understanding what aspect of a Taal?
(A) How it breathes and functions independently of melody
(B) How it relies entirely on the primary vocalist for structure
(C) How it adapts visually to modern dance choreography
(D) How it transitions into the staff notation system

Direction : Please read the following source carefully.

The historical evolution of rhythmic frameworks can be understood through a detailed study of the Margi and Deshi Taal systems. In applied rhythmic theory, Margi refers to the ancient, formalized, and spiritually oriented system of rhythm, whereas Deshi represents the regional, evolving, and culturally diverse paddhatis (systems). A case study examining ancient treatises reveals that the Margi paddhati was strictly governed by rigid rules and universal applications. Conversely,

(A) Dhrupad - Chautaal
(B) Thumri - Deepchandi
(C) Tarana - Dhamar
(D) Bada Khayal - Ektaal (Vilambit)

250. To play a composition exactly 1.75 times faster than the original tempo, a musician must implement which specific Layakari?
(A) Biad
(B) Aad
(C) Kuad
(D) Barabar

Direction : Please read the following source carefully.

In the applied theory of Avanadhavadhya, a fundamental area of academic inquiry involves the description and playing techniques of Varnas. Varnas constitute the primary syllables or rhythmic alphabets produced on membranophone instruments. A detailed study of these Varnas reveals how they are independently executed and subsequently synthesized to form complex rhythmic phrases. In a specific case study of traditional percussion pedagogy, researchers examine the distinct playing techniques required for the Tabla and the Pakhawaj instruments. While both instruments belong to the Avanadhavadhya category, their respective Varnas and the resulting combinations display significant stylistic and technical divergences. The Tabla emphasizes delicate finger techniques and distinct tonal resonance, whereas the Pakhawaj relies on open-handed, resonant strokes suitable for its traditional repertoire. Students must systematically categorize these Varnas and practice their combinations to master the applied theory of these instruments. The pedagogical approach necessitates a deep understanding of how these foundational syllables interact to create extended rhythmic structures. By analyzing the playing techniques of Varnas and their combinations, scholars gain profound insights into the foundational acoustics and mechanical articulation unique to both the Tabla and Pakhawaj instruments.

Based on the above source, attempt the following five questions.

251. What do Varnas constitute in the context of Avanadhavadhya theory?
(A) The overarching time cycles in a performance
(B) The primary syllables or rhythmic alphabets
(C) The melodic improvisations of the vocalist
(D) The mathematical divisions of continuous tempo

252. According to the passage, how do the playing techniques of the Tabla differ from the Pakhawaj?
(A) The Tabla uses finger techniques while the Pakhawaj uses open-handed strokes.
(B) The Tabla requires open-handed strokes while the Pakhawaj utilizes a bow.
(C) The Tabla uses a five-line staff while the Pakhawaj uses rhythmic syllables.
(D) The Tabla is used for dance while the Pakhawaj is for vocal music only.

253. What is the primary purpose of a detailed study of Varnas?
(A) To memorize the historical evolution and usage of ancient regional texts
(B) To compare the melodic scales and intricate tuning methods used in stringed instruments
(C) To understand how primary syllables are executed and synthesized into phrases
(D) To document the lyrical content and poetic themes of vocal compositions

254. What does the pedagogical approach to mastering these instruments necessitate?
(A) A comprehensive knowledge of global staff and regional notation systems
(B) An exclusive focus on the vocal repertoire and traditional regional traditions
(C) The abandonment of traditional playing techniques for modern acoustics
(D) A deep understanding of how syllables interact to create extended structures

255. What do scholars gain by analyzing the playing techniques of Varnas and their combinations?
(A) A complete mastery over the melodic tuning of all various classical instruments
(B) The ability to translate regional poetry and lyrics into rhythmic cycles
(C) Insights into foundational acoustics and mechanical articulation
(D) The mathematical formula for computing

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geography of the subcontinent. This multi-system approach is essential for identifying cross-cultural influences and structural distinctiveness within applied rhythmic theory.

Based on the above source, attempt the following five questions.

266. How is the Karnataka Taal system primarily structured according to the passage?
(A) Around cyclic patterns solely derived and adapted from Rabindra Sangeet
(B) Around a mathematical framework of fundamental rhythmic families
(C) Around an evolving series of unmetered and improvisational vocal syllables
(D) Around the historical treaties of the Margi and ancient paddhati

267. What frequently characterizes the Taalas used with Rabindra Sangeet?
(A) They are identical to the rigid structures of the ancient Margi system.
(B) They exhibit modifications for lyrical and thematic expressions.
(C) They utilize a five-line staff notation for global documentation.
(D) They consist of repetitions resolving on the primary beat only.

268. What governs the specific cyclic patterns of Uttar Bhartiya Sangeet?
(A) Its unique paddhati
(B) The mathematical combinations of the Karnataka system
(C) The thematic requirements of modern dance choreography
(D) The open-handed strokes of the Pakhawaj instrument

269. What is the purpose of adopting a multi-system approach in studying these Taalas?
(A) To eliminate regional variations in favor of universal notation
(B) To memorize the lyrical content of various non-classical repertoires
(C) To identify cross-cultural influences and distinctiveness
(D) To replace traditional techniques with Western academic theories

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270. According to the text, a case-oriented comparative analysis requires which of the following?
(A) Only a brief knowledge of Karnataka Taalas and Rabindra Sangeet
(B) Exclusive focus on Rabindra Sangeet modifications and local themes
(C) The rejection of structural differences between regional systems
(D) Detailed knowledge of Uttar Bhartiya and Karnataka Taalas

Direction : Please read the following source carefully.

In the domain of applied theory for Avanadhavadhya, the concepts of Laya and Layakari form the cornerstone of rhythmic expression and tempo manipulation. Laya refers to the fundamental tempo or the continuous, uninterrupted flow of time within a performance, while Layakari denotes the intricate rhythmic play or fractional divisions of that continuous tempo. A pedagogical case study emphasizes that mastery of rhythm requires an artist to establish a stable Laya before attempting complex Layakari. During a performance, a percussionist might maintain a foundational medium tempo but execute various subdivisions, demonstrating advanced Layakari against the strict metric background. This interplay tests the performer's mathematical precision and temporal control. Scholars analyzing this dynamic note that Layakari is not merely a display of speed, but a calculated distribution of beats and fractions within the established Laya. Consequently, the study of Laya and Layakari provides a critical lens through which the technical proficiency and creative improvisational skills of an Avanadhavadhya practitioner can be evaluated. Understanding this relationship is vital for decoding the rhythmic complexity inherent in advanced classical music performances.

Based on the above source, attempt the following five questions.

271. How does the passage define Laya?
(A) The intricate rhythmic play or fractional divisions of tempo
(B) The primary syllables produced on the percussion and Tabla
(C) The continuous, uninterrupted flow of time

in a performance
(D) The structured universalism of ancient and formalized texts

272. What does Layakari denote in applied rhythmic theory?
(A) The fundamental unbroken tempo and pulse of the performance
(B) Intricate rhythmic play or divisions of continuous tempo
(C) The specific tonal resonance and sound of the Pakhawaj
(D) The specific accompaniment style used for regional vocal music

273. What must an artist establish before attempting complex Layakari?
(A) A comprehensive knowledge of staff notation
(B) The exact tuning of the primary melodic instrument
(C) A detailed composition of Rabindra Sangeet
(D) A stable and continuous Laya

274. How is Layakari correctly characterized by scholars analyzing this dynamic?
(A) A distribution of beats and fractions within the tempo
(B) Merely a display of excessive speed and physical dexterity
(C) A random assortment of primary syllables and rhythmic Varnas
(D) An independent framework disconnected from temporal control

275. The interplay between Laya and Layakari primarily tests the performer's what?
(A) Lyrical memorization and pitch accuracy
(B) Ability to sing classical and semi-classical melodies
(C) Mathematical precision and temporal control
(D) Knowledge of historical dance choreography

Direction : Please read the following source carefully.

The preservation and documentation of rhythmic compositions heavily rely on standardized notation systems. A comprehensive academic study of rhythm mandates detailed knowledge of the Hindustani and Karnatak taal notation systems, alongside a brief knowledge of the staff notation system. In a clinical analysis of archival music manuscripts, researchers observe how the Hindustani taal notation system systematically documents beats, claps, and empty beats (khali) using specific symbols. Concurrently, the Karnatak taal notation system employs its own structural symbols to denote the intricate angas (limbs) of its rhythmic cycles. To contextualize these indigenous systems within a global framework, scholars also require brief knowledge of the staff notation system, which utilizes a five-line staff, clefs, and standard Western note values to document rhythm. By comparing these methodologies, theoreticians can evaluate the efficacy of each system in capturing the nuances of Avanadhavadhya performances. Detailed knowledge of both the Hindustani and Karnatak notation frameworks allows for accurate cross-regional transcription, while familiarity with staff notation facilitates international academic discourse. Together, these systems form the essential communicative language for preserving complex rhythmic theories.

Based on the above source, attempt the following five questions.

276. What does the Hindustani taal notation system systematically document using specific symbols?
(A) Beats, claps, and empty beats (khali)
(B) A five-line staff and clefs
(C) The intricate angas (limbs) of rhythmic cycles
(D) The pitch frequencies of melodic vocalizations

277. What is the function of structural symbols in the Karnatak taal notation system?
(A) To denote empty beats and claps in the cycle exclusively
(B) To record standard Western note values and staff notations
(C) To dictate the tempo and rhythmic pace for Kathak dancers
(D) To denote the intricate angas or limbs of rhythmic cycles

278. Which elements are utilized by the staff notation system according to the passage?
(A) Beats, claps, and khali symbols used in local notation

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(B) A five-line staff, clefs, and standard Western note values
(C) Angas and fundamental rhythmic families of the south
(D) Margi treatises and Deshi localizations of ancient origin

279. What does detailed knowledge of Hindustani and Karnatak notation frameworks allow for?
(A) Instant mastery of the Pakhawaj playing techniques
(B) The elimination of verbal rhythmic syllables (Varnas)
(C) Accurate cross-regional transcription
(D) Spontaneous mathematical calculation of Chakradars

280. Why do scholars require brief knowledge of the staff notation system?
(A) To replace the indigenous notation systems and local methods completely
(B) To document the ten pranas using traditional Sanskrit characters only
(C) To evaluate the lyrical themes and poetic meters of classical poetry
(D) To contextualize systems globally and facilitate academic discourse

Direction : Please read the following source carefully.

The art of Tabla accompaniment is a multifaceted discipline that requires the percussionist to adapt strictly to the nature of the primary performance medium. Academic observations of accompaniment methodologies reveal distinct stylistic shifts when providing Tabla accompaniment with vocal music, instrumental music, and Kathak Dance. In a case study of vocal performances encompassing classical and semi-classical music, the Tabla player's primary role is to maintain a supportive rhythmic cycle, allowing the vocalist's melodic improvisations to take precedence. Conversely, Tabla accompaniment with instrumental music often demands a highly interactive and competitive dynamic, featuring complex rhythmic dialogues and aggressive improvisational exchanges between the soloist and the percussionist. Furthermore, Tabla accompaniment for Kathak Dance introduces an entirely different paradigm, where the percussionist must synchronize precisely with the dancer's footwork, translating visual movements into acoustic rhythmic syllables. This specific accompaniment demands a profound understanding of dance choreography and dramatic timing. Consequently, analyzing Tabla accompaniment across vocal, instrumental, and Kathak Dance contexts highlights the versatile applied techniques and adaptable theoretical frameworks required by an advanced Avanadhavadhya practitioner.

Based on the above source, attempt the following five questions.

281. In the context of vocal classical and semi-classical music, what is the Tabla player's primary role?
(A) To maintain a supportive rhythmic cycle for melodic improvisations
(B) To translate visual movements into acoustic syllables
(C) To engage in an aggressive and competitive dialogue with the vocalist
(D) To demonstrate advanced staff notation transcription

282. How is Tabla accompaniment with instrumental music characterized in the passage?
(A) As a passive and strictly supportive role in the melodic background
(B) As an interactive and competitive dynamic with rhythmic dialogues
(C) As an exercise in maintaining silence during long melodic solos
(D) As a translation and adaptation of choreographed dance steps

283. What specific skill is demanded when providing Tabla accompaniment for Kathak Dance?
(A) Overtaking the performance with complex independent instrumental solos
(B) Providing a constant vocal drone to support all the visual movement
(C) Synchronizing with dancer footwork and understanding choreography
(D) Transcribing the entire rhythmic performance into Karnatak notation

284. What dictates the distinct stylistic shifts in Tabla accompaniment methodologies?
(A) The mathematical computation of the thirty-two tihais

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(B) The ancient treatises of the Margi system
(C) The strict elimination of all rhythmic syllables
(D) The nature of the primary performance medium

285. According to the text, what does analyzing Tabla accompaniment across these three contexts highlight?
(A) The versatile applied techniques and theoretical frameworks required
(B) The superiority of vocal music over all instrumental performances
(C) The obsolete nature of traditional and ancient rhythmic frameworks
(D) The inability of the Tabla to match the complexity of the Pakhawaj

Direction : Please read the following source carefully.

An advanced structural analysis of rhythmic phrasing requires a deep understanding of the relationship between Taal and Chhand, as well as the practical knowledge of composing Tihaies of different matras. Chhand refers to the inherent meter or poetic rhythmic flow, while Taal is the formalized time cycle. A theoretical case study exploring this relationship demonstrates how a specific Chhand shapes the internal phrasing and aesthetic weight of the beats within a given Taal. Building upon this structural foundation, percussionists apply their knowledge of composing Tihaies of different matras to create dynamic resolutions. A Tihai is a rhythmic phrase repeated exactly three times to culminate precisely on the primary beat. Composing Tihaies of different matras demands rigorous mathematical calculation to ensure that the chosen phrasing seamlessly aligns with the underlying Chhand and resolves flawlessly within the overarching Taal structure. By evaluating the relationship between Taal and Chhand, scholars can deconstruct how rhythmic tension is generated and subsequently released through expertly calculated Tihaies. This integration of meter and resolution forms a crucial aspect of applied Avanadhavadhya theory.

Based on the above source, attempt the following five questions.

286. What is the correct definition of Chhand as provided in the passage?
(A) The formalized time cycle of classical music
(B) The inherent meter or poetic rhythmic flow
(C) A rhythmic phrase repeated exactly three times
(D) The empty beat in a Hindustani notation system

287. How does a specific Chhand interact with a given Taal?
(A) It permanently alters the total number of matras in the rhythmic cycle.
(B) It shapes internal phrasing and aesthetic weight of the beats.
(C) It completely replaces the mathematical calculation of all the beats.
(D) It restricts the performer from executing any form of resolving Tihai.

288. What defines the basic structure of a Tihai?
(A) A phrase repeated twice and ending on an empty or khali beat
(B) A phrase repeated exactly three times to culminate on the beat
(C) A phrase that continues indefinitely without resolving or ending
(D) A rhythmic phrase that strictly uses resonant Pakhawaj strokes

289. What is required for composing Tihaies of different matras?
(A) Rigorous calculation to align phrasing with Chhand and Taal
(B) A fundamental change in the primary performance medium or style
(C) Usage of Western clefs and standard note values for notation
(D) The elimination of all regional or traditional Deshi paddhatis

290. Through what mechanism is rhythmic tension released according to the passage?
(A) The continuous application of unbroken Laya
(B) The visual movements of Kathak dance
(C) Expertly calculated Tihaies
(D) The removal of the formalized time cycle

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The culmination of a rhythmic improvisation often relies on the execution of specific resolving patterns, necessitating detailed knowledge of Tihai forms such as Damdar, Bedam, Nauhakka, and Chakradar Tihaies. In a structural analysis of performance endings, scholars categorize these forms based on their internal pauses and repetitions. A Damdar Tihai incorporates a calculated rest or pause (dam) between its three identical sections, whereas a Bedam Tihai is executed consecutively without any intervening pause. Further complexity is observed in the Nauhakka, a specialized Tihai structure consisting of nine distinct repetitions that collectively resolve on the primary beat. Additionally, detailed knowledge of Chakradar Tihaies reveals a macro-structure where an entire Tihai is itself repeated three times, significantly extending the rhythmic tension before the final resolution. A case study comparing these forms highlights how percussionists manipulate time and space through the strategic selection of Damdar, Bedam, Nauhakka, or Chakradar Tihaies. Mastery of these precise rhythmic resolutions serves as a vital indicator of an artist's mathematical acumen and their comprehensive grasp of applied Avanadhavadhya theory.

Based on the above source, attempt the following five questions.

291. What is the distinguishing feature of a Damdar Tihai?
(A) It incorporates a rest or pause between its identical sections.
(B) It resolves perfectly without any mathematical calculation at all.
(C) It is executed consecutively without any intervening pause or dam.
(D) It is only played on the heavy resonant Pakhawaj instrument only.

292. How is a Bedam Tihai executed?
(A) With extended pauses between nine identical sections
(B) Exclusively as an accompaniment to vocal music
(C) By repeating the entire macro-structure three times
(D) Consecutively without any intervening pause

293. What structural feature defines a Nauhakka?
(A) Three repetitions with a calculated pause or dam in between
(B) Nine distinct repetitions resolving on the primary beat
(C) A macro-structure repeated thrice to extend the resolution
(D) An unbroken continuous flow of primary syllables and Varnas

294. What characterizes the macro-structure of a Chakradar Tihai?
(A) It contains a single phrase repeated nine times without pauses.
(B) It replaces the fundamental Laya and tempo of the composition.
(C) A Tihai repeated three times to extend rhythmic tension.
(D) It strictly avoids culminating or ending on the primary beat.

295. Scholars categorize these specific Tihai forms primarily based on what factors?
(A) Their origin in either Hindustani or Staff notation
(B) The specific membranophone instrument used to play them
(C) The lyrical content of the accompanying vocalist
(D) Their internal pauses and repetitions

Direction : Please read the following source carefully.

Advanced applied rhythmic theory delves deeply into the mathematical calculation of Chakradars, distinguishing between Sadharan, Firmaishi, and Kamali Chakradars. A specialized case study demonstrates how these intricate calculations dictate the placement of the final stroke. Furthermore, scholars must clearly identify the difference between Chakradar Gat, Chakradar Tukada, and Chakradar Paran. While all utilize the threefold repetitive macro-structure, a Chakradar Tukada is generally shorter, a Chakradar Gat adheres to specific lyrical and structural gaits of Tabla, and a Chakradar Paran incorporates the heavy, resonant strokes traditionally associated with the Pakhawaj. The mathematical calculation of Chakradar patterns becomes particularly complex in Firmaishi and Kamali variations, which require specific phrases

to land on the primary beat during their successive repetitions. Additionally, theoretical analysis in this domain includes studying the Chakra of thirty-two Tihaies described by Acharya Brihaspati. This specific conceptual framework systematically categorizes rhythmic resolutions, providing a rigorous mathematical and structural matrix for composers. Understanding the difference between Gat, Tukada, and Paran, alongside the mathematical mastery of Chakradars and Acharya Brihaspati's thirty-two Tihaies, represents the pinnacle of formal rhythmic computation.

Based on the above source, attempt the following five questions.

296. What feature is shared by Chakradar Gat, Chakradar Tukada, and Chakradar Paran?
(A) They all use delicate finger techniques exclusively.
(B) They are all categorized as non-resolving rhythmic forms.
(C) They are all devoid of internal mathematical calculations.
(D) They all utilize the threefold repetitive macro-structure.

297. Which element specifically defines a Chakradar Paran?
(A) It incorporates heavy strokes associated with the Pakhawaj.
(B) It is generally much shorter than a traditional Tukada form.
(C) It relies entirely on Western staff notation and note values.
(D) It adheres to the lyrical gait and themes of vocal music only.

298. What makes the mathematical calculation of Firmaishi and Kamali Chakradars particularly complex?
(A) They are composed using only one specific Varna or syllable.
(B) They require phrases to land on the beat during repetitions.
(C) They completely abandon the macro-structure of the basic Tihai.
(D) They require percussionists to play without maintaining Laya.

299. According to the text, what did Acharya Brihaspati systematically categorize?
(A) The ten vital pranas found in ancient and formalized texts
(B) The historical divergence of ancient Margi and Deshi systems
(C) A framework known as the Chakra of thirty-two Tihaies
(D) The regional taalas of Rabindra Sangeet and thematic music

300. How is a Chakradar Gat distinct from the other forms mentioned?
(A) It contains exactly nine repetitions of the same phrase.
(B) It relies on continuous pauses and gaps between syllables.
(C) It is exclusively played alongside professional Kathak dancers.
(D) It adheres to lyrical and structural gaits of the Tabla.

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ANSWERS

1. (B) Ghis
Ghis is a specialized technique used on the Baya where the palm or wrist slides across the skin after a stroke to create a continuous modulating pitch. It is distinct from stationary strokes. This technique adds depth and emotional resonance to the rhythmic patterns by mimicking vocal glides, which are essential in providing the instrument its characteristic melodic and tonal versatility.

2. (A) Both A and R are true and R is the correct explanation of A.
The Pakhawaj is the primary accompaniment for Dhrupad singing, which focuses on deep, majestic sounds. Its left face produces resonant, open strokes to match the vocal weight of Dhrupad. The use of wheat dough on this face enhances the low-frequency vibrations, ensuring the percussion complements the solemn nature of the performance. This structural design perfectly serves the specific aesthetic requirements.

3. (C) Statement I is true but Statement II is false.
The Tabla syllable Na is an open, resonant sound produced by striking the edge of the drumhead, known as the Kinar. Conversely, Tin is also an open, resonant sound played on the edge or syahi area, whereas closed syllables involve dampening the vibration. Therefore, labeling Tin as a closed syllable is technically inaccurate within the established percussion vocabulary and classical theory.

4. (D) Dha - Simultaneous stroke of Ta and Ghe
Dha is a compound syllable in Indian percussion formed by the simultaneous execution of the right-hand stroke Ta and the left-hand resonant stroke Ghe. This combination creates a powerful, resonant sound. Other syllables like Ta and Tun are single-hand strokes, while Kat is a non-resonant stroke primarily played on the left face. Identifying Dha as a combined stroke is fundamentally correct.

5. (C) Manipulating the trapped air column
Tonal modulation on the Baya occurs when the player applies varying pressure with the wrist or palm while striking the skin. This action changes the tension and manipulates the air column within the drum's body. By altering the internal acoustics, the performer produces rising or falling pitches, adding a distinctive vocal-like quality to the rhythm and enhancing the overall musical expression.

6. (B) Kaal
Kaal is one of the ten fundamental pranas of taal, specifically representing the absolute dimension of time in music. It measures the duration of musical intervals and cycles. While other pranas deal with structure, speed, or gestures, Kaal remains the primary element that defines the quantitative measurement of the temporal flow within a performance, ensuring precision in the rhythmic framework.

7. (B) Both A and R are true but R is not the correct explanation of A.
Graha refers to the specific starting point of a musical composition in relation to the taal cycle. The four types of Graha are Sama, Vishama, Atita, and Anagata, which describe whether the music starts on, after, or before the Sam. While both statements are factually correct, the classification of types does not explain the conceptual definition of Graha as the starting.

8. (A) It refers to the rhythmic pathways like Dakshin and Vartik.
Marg is the prana of taal that signifies the path or movement of time within a rhythmic framework. In ancient musicology, it categorized various styles of temporal flow, such as Chitra, Vartik, and Dakshin. These pathways dictated how the units of time were subdivided and presented, reflecting different levels of rhythmic complexity and melodic density in the ancient Margi musical tradition.

9. (C) Guru - 6 Aksharakalas
In the rhythmic system, different Angas represent specific durations measured in Aksharakalas. While Anudrutam is one unit and Drutam is two, a Guru consistently represents eight

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Aksharakalas. The value of six units is associated with the Shadanga known as Plut. Assigning six units to a Guru is therefore incorrect within the traditional mathematical classification and the established framework of Indian classical rhythm.

10. (A) Atita Graha
Atita Graha occurs when a musical composition or phrase begins after the first beat, known as the Sam, has already passed. This delayed entry creates a specific rhythmic tension and interest. It is one of the four types of Graha that define the relationship between the start of the melody and the beginning of the rhythmic cycle in Indian music.

11. (D) Patterns formed by the arrangement of different layas.
Yati is a prana that describes the internal flow or shape of tempo within a rhythmic composition. It refers to the arrangement of different speeds, such as slow, medium, and fast, to create specific patterns. Examples include Srotogata, which flows like a river, or Gopuccha, which tapers like a cow's tail, emphasizing structural aesthetic movement and variety within rhythmic frameworks.

12. (A) Both A and R are true and R is the correct explanation of A.
Srotogata Yati is a rhythmic concept where the tempo begins slowly and progressively increases in speed. The name is derived from the Sanskrit word for a river current, which typically moves faster as it flows toward its destination. This accelerating structure provides a sense of forward momentum, making the linguistic origin a valid explanation for its rhythmic behavior in classical music.

13. (C) It is exclusively used for determining melodic scales, not rhythm.
Prastara is the tenth prana of taal and focuses on the systematic mathematical permutation of rhythmic units. It involves unfolding all possible combinations of a specific duration. Although permutations exist in melody, Prastara is a fundamental concept in rhythm for exploring the vast possibilities within a cycle. Claiming it is exclusive to melodic scales is scientifically inaccurate within the Indian rhythmic system.

14. (D) Sankeerna
In the Karnatak rhythmic system, there are five primary Jatis used to determine the beats of a Laghu: Tisra, Chatusra, Khanda, Misra, and Sankeerna. These represent values of three, four, five, seven, and nine respectively. While Sankeerna is a standard Jati, it is sometimes treated as a complex category due to its high numerical value compared to simpler rhythmic units.

15. (A) Jati
Jati is the prana of taal that determines the number of beats or Aksharakalas within a Laghu Anga. By changing the length from four to seven, the performer is shifting from Chatusra Jati to Misra Jati. This manipulation alters the internal structure of the rhythmic cycle without necessarily changing the overall tempo or the specific physical gestures used during the performance.

16. (B) Ashabda Kriya
Kriya refers to the physical actions used to mark time. It is divided into Sashabda, which involves audible sounds like claps, and Ashabda, which includes soundless gestures. The ancient Margi system utilized specific movements like Aavap and Nishkram to track the rhythmic cycle silently. These gestures ensured precision in timekeeping without adding acoustic interference to the performance, maintaining the musical flow.

17. (A) Both A and R are true and R is the correct explanation of A.
Chachatput is a significant Margi taal in ancient Indian musicology. In its standard Chaturasra form, it consists of eight matras, derived from the sequence of Guru, Laghu, Laghu, and Guru. Since a Guru equals two matras and a Laghu equals one, the total mathematical sum is eight. The internal structure directly defines the total duration of the cycle in ancient rhythm.

18. (C) Statement I is true but Statement II is false.
Deshi taalas represent the regional rhythmic variations that developed over time, reflecting cultural diversity and creative freedom. These structures were less rigid than the ancient Margi taalas. While several classical treatises mention many such cycles, certain historical accounts or specific academic interpretations may dispute the

exact figure of 120, leading to the classification of the second statement as technically false.

19. (C) Shatpitaputrak - Plut, Laghu, Guru, Guru, Laghu, Plut
Shatpitaputrak is one of the five primary Margi taalas defined in ancient texts like the Natya Shastra. Its specific structural arrangement consists of six parts: a Plut, a Laghu, two Gurus, another Laghu, and a final Plut. This mathematical sequence distinguishes it from other Margi taalas like Chachatput or Chachaput, which utilize different combinations of these foundational rhythmic time units.

20. (D) The incorporation of regional folk traditions into art music.
The transition from the strict Margi system to the diverse Deshi system was driven by the integration of regional and folk music into the classical fold. As art music traveled across different territories, it absorbed local rhythmic flavors and meters. This cultural exchange resulted in the development of numerous new taalas that catered to the evolving aesthetic preferences of medieval India.

21. (C) Suladi Sapta Taalas
The Suladi Sapta Taal system is the foundational framework of Karnatak rhythm. It consists of seven basic taalas: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. By applying the five different Jatis to the Laghu Anga within these seven structures, a total of thirty-five distinct rhythmic cycles are generated. This systematic approach provides a comprehensive variety of patterns for South Indian music.

22. (A) Both A and R are true and R is the correct explanation of A.
Dhruva Taal is defined by its Anga structure, which consists of a Laghu, a Drutam, and two more Laghus. Because the duration of a Laghu changes based on its Jati, the total number of beats in the cycle varies accordingly. For instance, in Chatusra Jati, the total is fourteen beats, while in Tisra Jati, it becomes eleven beats, demonstrating mathematical flexibility.

23. (D) Its Anga structure is Laghu, Drutam, Drutam.
Triputa Taal is one of the seven primary taalas in the Karnatak system. Its internal structure is defined by three components: one Laghu followed by two Drutams. While the length of the Laghu can vary depending on the Jati, the sequence of Angas remains constant. This specific arrangement distinguishes Triputa from other taalas like Jhampa or Matya in the South Indian rhythmic framework.

24. (A) Guru - 8
Standard Karnatak rhythmic notation uses specific symbols to represent temporal units. While the Anudrutam is represented by a crescent shape and the Drutam by a circle, the Laghu is shown as a vertical bar. The Guru, representing eight units, has its own unique representation. If the provided pair is identified as incorrect, it highlights a deviation from these established symbolic and numerical standards.

25. (C) Ata
Ata Taal is one of the seven Suladi Sapta Taalas characterized by a specific sequence of four Angas. It consists of two Laghus followed by two Drutams. In its most common form, Chatusra Jati, this results in a cycle of fourteen beats. This structural blueprint is essential for identifying the taal during a performance and for calculating its internal mathematical subdivisions.

26. (A) Vibhag
In the Hindustani or Uttar Bhartiya rhythmic system, a Vibhag is a specific section or sub-division of a taal cycle. Each Vibhag contains a certain number of matras and is marked as either a Tali or a Khali. These divisions help the performer and listener navigate the structure of the taal and maintain synchronization with the overall rhythmic framework during music.

27. (A) Both A and R are true and R is the correct explanation of A.
Jhoomra is a rhythmic cycle of fourteen beats divided into four sections. It is predominantly used to accompany Vilambit Khayal due to its slow, swinging gait and expansive nature. The structure allows singers to elaborate on the raga with great detail. Its unique placement of accents creates a dignified atmosphere that perfectly suits the grave mood of slow classical vocal compositions.

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symbol 'O', which signifies a circle. Physically, it is performed by a clap followed by a wave of the hand. This unchanging Anga is a key component in most of the Suladi Sapta Taalas used in South India.

87. (D) 1, 3, and 4
Varnas are the fundamental syllables used to represent the sounds of various instruments. While often discussed in percussion, they also exist for string instruments like the Sitar to denote specific plucking patterns. These syllables are combined to create rhythmic phrases and compositions. Understanding the diversity of varnas across different instrumental families is essential for a comprehensive study of Indian classical music.

88. (A) Both Statement I and Statement II are true.
In Indian drumming, Dha is a powerful compound sound produced by striking the resonant Baya and the edge of the right drum simultaneously. This syllable is foundational to both the Tabla and Pakhawaj repertoires. Since Pakhawaj playing heavily features resonant strokes like Dha and Ge to create its majestic sound, both statements accurately describe the technical and acoustic nature of these syllables.

89. (C) It is an Anga adopted from the Margi system representing 16 Aksharakalas.
Kakapadam is one of the ancient Shadangas or six rhythmic units mentioned in early musical treatises. While it is not part of the standard Suladi Sapta Taal structures, it is recognized in theoretical frameworks as representing sixteen Aksharakalas. It is the longest of the traditional Angas, and its inclusion in musicological study helps preserve knowledge of the ancient and complex Margi system.

90. (A) The first 'Dha' of the Tihai in the third repetition lands on the Sam.
A Firmaishi Chakradar is distinguished by a very specific mathematical requirement involving its resolution. In this composition, which is played three times, the first Dha of the final Tihai within the third iteration must fall precisely on the Sam. This intricate alignment demonstrates the performer's advanced grasp of rhythmic structure and mathematical calculation within the sixteen-beat cycle of Hindustani Teentaal.

91. (D) Is repeated nine times in total.
A Nauhakka is a rhythmic composition that consists of a single phrase repeated nine times in succession. The structure is calculated so that the final stroke of the ninth repetition lands exactly on the Sam of the taal cycle. This form is effectively a triple-tihai, providing a long and repetitive build-up that results in a powerful and satisfying rhythmic resolution for listeners.

92. (B) 1, 2, and 3
A Chakradar is a significant rhythmic form in Indian percussion where a composition is played three times in its entirety. Its defining feature is that it must resolve with the final stroke landing on the Sam. They are categorized into three main types based on their internal structure: Sadharan, Firmaishi, and Kamali. Unlike short pieces, they often span multiple avartans of a cycle.

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93. (C) Statement I is true but Statement II is false.
Musicologists have developed detailed mathematical systems to classify all possible Tihaies within a cycle like Teentaal, based on their starting points and lengths. These frameworks are comprehensive and cover both Damdar Tihaies, which include rests, and Bedam Tihaies, which do not. Therefore, suggesting that these systems only apply to Bedam Tihaies is factually incorrect, as they encompass the entire range.

94. (D) Plut - 4 Matras
In the ancient Margi system, rhythmic units had fixed durations. A Drutam was half a matra, a Laghu was one matra, and a Guru was two matras. The Plut was defined as having a duration of three matras. Assigning it a value of four matras is incorrect, as that value was typically reserved for the even longer unit known as the Kakapadam in ancient musicology.

95. (A) Resonant Pakhawaj bols match the powerful Dhrupad vocal style.
Dhrupad is a solemn and majestic vocal genre that requires a powerful and resonant accompaniment to match its weight. The Pakhawaj, with its deep and open-handed strokes, provides the perfect acoustic foundation for this style. While Teentaal is popular for Khayal, its lighter Tabla bols do not possess the necessary gravity or resonance required to complement the traditional and austere nature of Dhrupad.

align simply with the base pulse, it requires high mathematical precision and technical control from the performer.

38. (B) Biad is defined as playing 7 beats in the space of 4 beats.
Layakari involves various fractional relationships between the pulse and the strokes. While Barabar is a simple one-to-one ratio and Dugun is two-to-one, other terms like Aad and Kuad represent ratios of 3:2 and 5:4 respectively. If the definition provided for Biad is marked as incorrect, it indicates that the term represents a different mathematical fraction within that tradition.

39. (D) 7/4
Biad is a complex rhythmic tempo that represents a ratio of seven units played in the time of four beats. This results in a mathematical fraction of 7/4, which is equivalent to 1.75 times the base laya. Performing in this tempo requires great skill, as the accents fall across the standard pulse, creating intricate and challenging patterns for the classical percussionist.

40. (A) Kuad
A tempo that is 1.25 times the original speed corresponds to the rhythmic ratio of five units per four beats. In the Hindustani system of Layakari, this specific fraction is known as Kuad. Achieving this speed requires the musician to subdivide the matras mathematically, ensuring that five equal strokes fit perfectly within the temporal space of four standard rhythmic counts.

41. (C) X
In the Bhatkhande system of notation, which is the most widely used system for Hindustani music, the first beat of a rhythmic cycle, known as the Sam, is denoted by the symbol X. This marking allows students and performers to easily identify the point of resolution and the beginning of the taal's structure within a written score or textbooks.

42. (A) P-3, Q-2, R-1, S-4
In Bhatkhande notation, the symbol X represents the Sam, while 0 indicates the Khali. Numerical values like 2, 3, and 4 are used to mark subsequent accented beats, known as Talis. A curved line or half-moon placed below multiple bols signifies that they should be played together within the duration of a single matra, indicating a faster and crisp rhythmic subdivision.

43. (A) Both Statement I and Statement II are true.
The two primary systems of Hindustani music notation, developed by Paluskar and Bhatkhande, use different symbols to represent rhythmic elements. In the Paluskar system, the symbol + is used to indicate an empty beat or Khali. Conversely, the Bhatkhande system utilizes the symbol 0 for the same purpose. Understanding these differences is crucial for correctly interpreting various older musical texts.

44. (B) - (dash) - Equivalent to Khali.
In the Paluskar notation system, different symbols are assigned to represent time units and accents. While a '1' represents a single matra and certain curves denote half-beats, the dash symbol is typically used to indicate a rest or the continuation of a sound rather than the Khali. Since Khali is specifically marked by a plus sign, the provided pairing is incorrect.

45. (C) Crotchet
In Western Staff Notation, a note consisting of a filled-in oval head and a vertical stem is called a Crotchet. It typically represents the duration of one beat in a standard four-four time signature. Other notes like the Minim or Semibreve have different appearances and longer durations, while the Quaver has an additional flag to indicate a shorter time value.

46. (D) Tukadas are played on Tabla, whereas Parans exclusively use Pakhawaj bols.
The fundamental distinction between a Tukada and a Paran lies in the vocabulary of strokes used. Tukadas are composed using the lighter, crisp syllables characteristic of the Tabla. In contrast, Parans are rhythmic compositions that utilize the heavy, resonant, and open-handed syllables originally associated with the Pakhawaj. While both may include a Tihai, their tonal character is defined by these origins.

47. (A) P-4, Q-3, R-2, S-1
Western Staff Notation uses distinct symbols to represent different note lengths. A Semibreve is a whole note worth four beats, while a Minim is a half note lasting two beats. A Crotchet represents a single beat, and a Quaver signifies a half-

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for the duration of one beat in a standard four-four time signature, which is equivalent to the length of a Crotchet note. Each note value has a corresponding rest symbol to ensure precision during musical silences.

67. (C) P-2, Q-1, R-3, S-4
Various techniques are used to produce diverse sounds on the Tabla. Meend involves pressing the base of the hand to deflect the pitch, while Krintan creates a plucking sound. Ghis is the act of sliding the hand across the drum's surface for a continuous tone. Gumak refers to a heavy, resonant stroke. These techniques add expressive and tonal variety to performances.

68. (C) Statement I is true but Statement II is false.
The Pakhawaj traditionally uses a temporary application of wheat dough on its left face to produce a deep, resonant bass sound. This dough must be freshly applied for each performance. However, the modern Tabla's Baya uses a permanent black spot made of iron filings and other materials, known as the Syahi, rather than a temporary application of wet wheat dough.

69. (C) Graha - Physical hand gestures.
Among the ten pranas of taal, Graha specifically refers to the starting point of a musical composition in relation to the rhythmic cycle, such as on or after the Sam. The physical hand gestures and actions used to mark time are actually defined by the prana known as Kriya. Therefore, pairing Graha with physical hand gestures is a conceptual musicological error.

70. (B) Layakari
Layakari is the art of rhythmic manipulation through the use of mathematical fractions. By calculating ratios such as 3/2 for Aad or 5/4 for Kuad, musicians can perform complex subdivisions of the base tempo. This skill allows performers to create intricate patterns that weave in and out of the primary pulse, demonstrating technical mastery and adding a sophisticated layer to performances.

71. (D) The minute subdivisions of a matra.
Kala is a prana of taal that deals with the minute internal subdivisions of a single beat or matra. While Kaal represents the absolute measurement of time, Kala focuses on the smaller units into which that time can be split. It provides the mathematical basis for rhythmic precision, allowing for a detailed understanding of how beats are constructed and filled with content.

72. (A) P-1, Q-2, R-3, S-4
The pranas of taal represent different aspects of rhythm. Graha includes Sama and Atita, which define starting points. Yati describes the shape of the tempo, such as Srotogata or Gopuccha. Laya refers to the three basic speeds: slow, medium, and fast. Marg categorizes the historical pathways of time measurement, such as Dakshina and Chitra. These form a comprehensive rhythmic theory.

73. (A) Both Statement I and Statement II are true.
Yati describes the flow of tempo in a composition. Pipilika Yati is named after the movement of an ant, characterized by irregular shifts between slow and fast speeds. Gopuccha Yati, meaning 'cow's tail', starts with a broad, slow tempo and gradually tapers into a fast speed. Both terms use natural metaphors to illustrate the structural arrangement of layas within rhythmic pieces.

74. (A) Teentaal
Margi taalas are the five ancient rhythmic cycles described in early Sanskrit treatises like the Natya Shastra, including Chachatput, Chachaput, Shatpitaputrak, Sampakveshtak, and Udghatt. Teentaal, which is the most popular sixteen-beat cycle in modern Hindustani music, is a much later development belonging to the Deshi or regional category. It was not part of the original five-taal Margi system of rhythm.

75. (D) Jati
In the Karnatak system, the prana known as Jati is responsible for determining the number of beats within a Laghu Anga. By selecting a specific Jati, such as Tisra or Khanda, the musician changes the length of the Laghu to three or five beats respectively. This fundamental rule allows for the creation of thirty-five different taalas from the seven basic rhythmic structures.

76. (B) Theka
The Theka is the fundamental rhythmic pattern of a taal, consisting of specific bols or syllables that define its identity. It serves as the baseline for accompaniment, allowing the soloist to maintain a consistent sense of time. Each taal,

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57. (C) P-2, Q-3, R-1, S-4
Calculating a Chakradar involves several mathematical variables. The total matras of a taal like Teentaal are sixteen. The number of gaps between the three repetitions is typically two. The formula used to determine the length of each fragment incorporates the total beats over several avartans plus one, minus the total gap duration, all divided by three to ensure resolution.

58. (A) Both Statement I and Statement II are true.
A Firmaishi Chakradar is a specific type of rhythmic composition often designed to span an odd number of avartans, such as three, five, or seven. Its unique mathematical property requires that the first Dha of the internal Tihai in the third repetition must fall exactly on the Sam. This intricate alignment distinguishes it from simpler forms and demonstrates advanced mathematical mastery.

59. (D) The gap length in a Damdar Tihai does not affect the calculation of the fragment's length.
The mathematical construction of a Tihai depends heavily on the presence and duration of any silent intervals. In a Damdar Tihai, the length of the gap must be explicitly included in the calculation to ensure the final stroke resolves on the Sam. Ignoring the gap would lead to an incorrect fragment length, causing the composition to fall out of rhythmic synchronization.

60. (B) Kamali Chakradar
The Kamali Chakradar is characterized by a complex structure where specific strokes across all three iterations align with the Sam. In this variation, the designated syllables of each round land precisely on the first beat of the cycle. This level of mathematical precision creates a sophisticated rhythmic effect, showcasing the performer's ability to navigate multi-cycle compositions while maintaining perfect structural alignment.

61. (C) Acharya Brihaspati
Acharya Brihaspati was a renowned scholar who made significant contributions to the theoretical understanding of Indian music. He is credited with describing the 'Chakra' or wheel of thirty-two Tihaies, a comprehensive framework that systematically explores various rhythmic permutations within a cycle. His work helped bridge the gap between ancient musicological traditions and modern performance practices through rigorous and aesthetic rhythmic analysis.

62. (D) P-1, Q-2, R-3, S-4
In Chatusra Jati, the beats of the Sapta Taalas are determined by their Anga structures. Dhruva Taal, with its sequence of 4+2+4+4, totals fourteen beats. Matya Taal (4+2+4) totals ten. Rupaka Taal (2+4) totals six, and Eka Taal consists of a single Laghu of four beats. These values change if the Jati of the Laghu Anga is modified.

63. (A) Gat uses lyrical Tabla bols, whereas Paran uses Pakhawaj bols.
While both are rhythmic compositions repeated three times to resolve on the Sam, their internal character differs based on their instrumental roots. A Gat is a Tabla-specific form that emphasizes a lyrical, flowing, and melodic quality using delicate syllables. A Paran, however, is derived from the Pakhawaj tradition and utilizes powerful, resonant, and open-handed strokes, giving it a forceful rhythmic presence.

64. (B) Varnik Chhand - Based on the arrangement of short (Laghu) and long (Guru) syllables.
The relationship between rhythm and poetry is rooted in the concept of Chhand. Varnik Chhand specifically focuses on the sequence and weight of syllables, distinguishing between short units known as Laghu and long units known as Guru. This structural arrangement provides the basis for many rhythmic patterns in Indian music, ensuring that the musical pulse aligns with the poetic meter.

65. (B) The grouping of matras into divisions of 3 instead of 4.
The distinct feel of Dadra Taal compared to Keherwa is primarily due to their internal grouping of beats. Dadra is a six-beat cycle divided into two sections of three beats each, creating a waltz-like feel. In contrast, Keherwa is an eight-beat cycle divided into groups of four, resulting in a quadruple-meter pulse. This difference fundamentally alters the rhythmic swing.

66. (A) Crotchet rest
In Western music notation, a rest represents a period of silence within a composition. A Crotchet rest is the specific symbol used to indicate silence

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beat. Correctly mapping these symbols to their duration values is essential for musicians reading Western scores or performing cross-cultural compositions.

48. (B) The accompaniment heavily relies on replicating the exact bols of the Ghunghroo, known as Tatkar.
In Kathak dance, there is a deep interaction between the dancer's feet and the percussion. The Tabla player often performs Tatkar, which involves mimicking the rhythmic sounds produced by the dancer's bells, known as Ghunghroo. This requires precise synchronization and a shared understanding of the rhythmic bols, allowing the percussionist to echo or anticipate the complex footwork patterns during performances.

49. (B) Dhrupad - Keherwa
Classical vocal forms are traditionally associated with specific taalas that suit their emotional and structural requirements. Dhrupad, being a solemn and majestic genre, is typically accompanied by cycles like Chautaal or Sooltal played on the Pakhawaj. Keherwa, a light eight-beat cycle, is unsuitable for the depth and gravity of Dhrupad. Therefore, pairing these two is historically and musically inaccurate.

50. (A) The transition to the upbeat, rhythmic climax after melodic elaboration.
Thumri is a semi-classical form that prioritizes melodic and emotional expression. As a composition nears its end, the singer often moves into a faster, more rhythmic phase. To support this transition, the Tabla player performs Lagge or Ladi, which are brisk and lively patterns. These variations provide a rhythmic climax that contrasts with the earlier, more expansive melodic development of pieces.

51. (C) Chhand
Chhand is the term for the poetic meter that serves as the rhythmic foundation for both literature and music in India. It defines the arrangement of syllables and their durations, creating a natural pulse. This concept deeply influenced the development of various taalas, as rhythmic cycles were often designed to mirror the structural patterns found in poetic verses and classical literature.

52. (D) P-1, Q-2, R-4, S-3
Rhythmic endings in Indian music are categorized by their structure. A Damdar Tihai has a silent gap between its three repetitions, while a Bedam Tihai has none. A Nauhakka is a specific form where a phrase is repeated nine times to reach the Sam. A Chakradar Tihai involves repeating a larger composition three times, with each iteration containing its own internal Tihai.

53. (C) Statement I is true but Statement II is false.
A Bedam Tihai is indeed defined by the absence of any silent gap between its three iterations, creating a continuous flow. However, while a Damdar Tihai must contain a gap, this rest does not necessarily have to be exactly one matra. It can be of any fixed duration, such as a half or quarter matra, provided the spacing remains consistent throughout.

54. (B) Kamali Chakradar - The final Dha of all three iterations lands on Sam.
Chakradars are categorized based on how their internal strokes align with the Sam. In a Kamali Chakradar, the structure is so precisely calculated that the final syllable Dha of every one of the three rounds falls exactly on the first beat of the taal cycle. This is a highly complex and aesthetically pleasing form of rhythmic composition compared to simpler variations.

55. (D) Kamali Chakradar
When a rhythmic composition is structured so that the concluding stroke of each of the three repetitions aligns perfectly with the Sam, it is classified as a Kamali Chakradar. This requires intricate mathematical planning to ensure that the total length of the bols and the intervening gaps span multiple avartans while consistently resolving on the first beat of the subsequent cycles.

56. (A) It repeats a Tukada three times, with the final repetition ending on Sam.
A Sadharan or simple Chakradar is a rhythmic composition where a Tukada or similar piece is played three times in succession. The primary requirement is that the final stroke of the third and last repetition must land exactly on the Sam. Unlike more complex types, there are no strict rules regarding where the concluding strokes of the first two repetitions must fall.

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such as Teentaal or Jhaptal, has a unique Theka that indicates its divisions, accents, and overall structure to the performer and audience.

77. (C) P-1, Q-2, R-3, S-4
Tagore's rhythmic cycles are tailored to his lyrics. Ekadashi consists of eleven beats, while Navapanchatal is an eighteen-beat cycle. Jhampak is a simpler five-beat taal, and Rupakara is an eight-beat structure. These taalas deviate from standard Hindustani patterns to prioritize the poetic meter of Bengali songs. Correctly matching these cycles to their beat counts is essential for studying the tradition.

78. (A) Both Statement I and Statement II are true.
Layakari involves playing at tempos that are fractional multiples of the base speed. Kuad Layakari corresponds to a 5:4 ratio, meaning five units are played in the space of four beats, resulting in a 1.25 multiplier. Similarly, Biad Layakari represents a 7:4 ratio, where seven units fit into four beats, creating a 1.75 multiplier. Both require advanced calculation and technical execution.

79. (A) Bass Clef - Used for low-pitched instruments
In Staff Notation, a clef is a symbol placed at the beginning of the staff to indicate the pitch of the notes. The Bass Clef, also known as the F clef, is specifically used for instruments that produce sounds in the lower register, such as the cello, bassoon, or the Baya of the Tabla. Other clefs like the Treble Clef are for higher.

80. (B) It creates a deep, swinging mood essential for Vilambit Khayal.
Jhoomra is a fourteen-beat taal known for its relaxed and swaying rhythmic quality. This 'swinging' feel is particularly suited for Vilambit Khayal, the slow and elaborate form of Hindustani vocal music. The expansive structure of the taal provides a dignified foundation that allows the singer to explore the emotional depths and nuances of the raga with great melodic freedom and patience.

81. (B) Pakhawaj
The Pakhawaj is widely regarded as the historical predecessor to the Tabla in North Indian music. It is a barrel-shaped drum with two faces, often used to accompany the Dhrupad style. As the more delicate Khayal and Thumri genres grew in popularity, the Pakhawaj was eventually adapted and split into the two separate drums that form the modern Tabla percussion set.

82. (A) P-4, Q-3, R-1, S-2
Different taalas in Hindustani music are identified by their total beat counts. Ektaal consists of twelve matras, and Sooltal has ten. Both Deepchandi and Jhoomra consist of fourteen matras, but they differ in their internal subdivisions and the specific bols used in their Thekas. Knowing these counts is fundamental for rhythmic accompaniment and solo performance across various classical musical genres and styles.

83. (C) Statement I is true but Statement II is false.
A Tukada is a short rhythmic piece that almost always concludes with a Tihai to resolve on the Sam. While Gats are most commonly associated with the Tabla and string instruments due to their lyrical flow, the term and similar structures can occasionally be found or adapted in the Pakhawaj repertoire. Therefore, saying a Gat is never played on Pakhawaj is inaccurate.

84. (D) Tabla solo elements are strictly forbidden during Sitar recitals.
During instrumental recitals like those of the Sitar or Sarod, the Tabla player provides more than just a steady beat. It is a common practice for the percussionist to perform brief solo passages, known as 'jawab-sawal', in response to the soloist's phrases. This interactive exchange is a hallmark of classical performance, making the claim that solo elements are forbidden incorrect.

85. (C) Tevra but rearranged, generally not standard.
Tevra is a seven-beat taal traditionally divided into sections of three, two, and two matras. A composition with a structure of two, three, and two beats utilizes the same total number of units but rearranges the internal divisions. While this may be mathematically similar to Tevra, it is considered a non-standard or modified form within the traditional framework of classical rhythm.

86. (B) Drutam
In the Karnatak rhythmic system, the Drutam is a standard unit of time consisting of two Aksharakalas. It is represented in notation by the

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28. (B) It is typically indicated by a wave of the hand.
Khali represents an unaccented beat within a taal and serves as a vital structural reference point. In standard Hindustani notation, it is denoted by the symbol zero. While it is often visually associated with a side-sweeping motion, identifying it purely as a hand wave may be considered technically imprecise compared to its formal role as a structural and silent rhythmic counterweight.

29. (C) Rupak
Most common Hindustani taalas like Teentaal or Keherwa have Vibhags of equal length, creating a symmetrical structure. Rupak Taal is a notable exception, consisting of seven beats divided into three sections of three, two, and two beats respectively. This asymmetrical arrangement, combined with the fact that it begins on a Khali, makes it unique among the frequently used rhythmic cycles.

30. (D) Prakar
A Prakar refers to a variation of a standard Theka where the underlying rhythmic structure and beats remain the same, but the specific bols or syllables are altered. This allows a percussionist to add variety and character to the accompaniment without changing the fundamental identity of the taal. It is a common technique used to enhance the aesthetic appeal of a musical performance.

31. (A) Ekadashi
Rabindranath Tagore introduced several new rhythmic cycles to better accommodate the lyrical flow and poetic meters of his songs. Ekadashi is one such taal, consisting of eleven matras. It is typically structured in a way that emphasizes the unique phrasing of the lyrics, departing from the standard subdivisions found in traditional Hindustani taalas like Chautaal or Dhamar to prioritize poetry.

32. (A) Both A and R are true and R is the correct explanation of A.
Rabindranath Tagore often found that traditional rhythmic cycles were too rigid to capture the natural rhythm and emotional nuances of his poetry. To resolve this, he developed unique taalas that prioritized the meter and meaning of the lyrics over conventional mathematical symmetry. These innovations allowed for a more seamless integration of music and poetry, forming the basis of Rabindra Sangeet.

33. (A) Both Statement I and Statement II are true.
In the system of taalas developed by Tagore, Rupakara is an eight-beat cycle with a division of three, two, and three. Similarly, Jhampak is a five-beat cycle specifically designed for Rabindra Sangeet. Both reflect his approach to rhythmic structuring, where the divisions are tailored to the poetic requirements of the compositions, ensuring the lyrics are rendered with proper emphasis.

34. (A) Sasthi - 6 matras
Sasthi is a rhythmic cycle used in Rabindra Sangeet that consists of six matras. It is one of the various taalas Tagore adapted or created to match the specific meters of his songs. Other examples include cycles of five, nine, or eleven beats. Correctly identifying Sasthi as having six beats is essential for understanding the unique rhythmic foundation of this genre.

35. (C) 3+2+2+2
Nabatal is a nine-beat rhythmic cycle created by Rabindranath Tagore for his compositions. It is characterized by an asymmetrical structure of 3+2+2+2 beats. This specific division allows for a unique phrasing that complements the lyrical content of the songs. Unlike traditional cycles, this structure highlights Tagore's innovative approach to matching rhythmic pulses with the natural flow of Bengali poetry.

36. (D) Aad
Aad Layakari is a rhythmic variation where three beats or strokes are executed within the duration normally occupied by two beats. Mathematically, this is expressed as a 3:2 ratio or 1.5 times the base tempo. It is a fundamental concept in Indian classical rhythm, often used to create a sense of syncopation and complexity during both vocal and instrumental musical performances.

37. (A) Both A and R are true and R is the correct explanation of A.
Kuad is a sophisticated form of Layakari that involves playing five rhythmic units in the space of four beats. This creates a fractional ratio of 5/4, which translates to a tempo 1.25 times faster than the original speed. Because the divisions do not

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96. (B) Matra
The matra is the basic unit of time or beat in the Hindustani rhythmic system. It acts as the fundamental measure from which all other rhythmic structures are built. A taal is defined by its total number of matras and how they are grouped into divisions. Maintaining a steady count of matras is essential for both the performer and the listener to track time.

97. (B) 1, 2, and 3
In Karnatak music, notation uses specific symbols to denote time units. A Laghu is marked with a vertical line and its value changes with the Jati. Anudrutam and Drutam are fixed units of one and two beats respectively. However, the Suladi Sapta Taalas primarily use these three Angas and do not incorporate all six ancient Shadangas in their basic foundational rhythmic structures.

98. (A) Both Statement I and Statement II are true.
Indian music notation systems use specific symbols to clarify the rhythmic structure for the reader. Vertical lines are commonly used to separate the various Vibhags or divisions of a taal. Additionally, a curved half-moon symbol placed under two or more bols indicates that they must be executed within the time of a single matra, effectively doubling or tripling the speed of that segment.

99. (C) 3 in 1 matra - Tigun
Layakari refers to the number of strokes or syllables played within the duration of a single beat. When three strokes are performed in one matra, it is called Tigun, representing a triple-time tempo. Other terms like Aad, Biad, and Kuad represent more complex fractional ratios. Correctly identifying Tigun as three strokes per beat is fundamental to understanding the basic subdivisions of classical rhythm.

100. (D) Play the corresponding Theka or complementary bols to highlight the dancer's syncopation.
When a Kathak dancer creates rhythmic tension by emphasizing silence or gaps, the percussionist's role is to provide a stable foundation. By playing the standard Theka or specific complementary bols, the Tabla player highlights the dancer's syncopation. This contrast between the steady pulse of the drum and the dancer's pauses enhances the aesthetic impact and demonstrates the mutual understanding between performers.

101. (C) Ti
The syllable 'Ti' is a non-resonant or closed stroke on the Tabla. It is produced by striking the center of the black spot, known as the Syahi, with the index finger. To achieve the correct dry sound, the other fingers usually remain in contact with the drumhead to dampen vibrations. This technique is essential for playing crisp rhythmic patterns and subdivisions.

102. (B) 2, 3, 4, and 5
Modern rhythmic systems, particularly those influenced by Tagore, introduced many innovations. Sasthi and Jhampak are recognized taalas with six and five beats respectively. Some systems utilized uneven fractional divisions to better fit poetic meters. Additionally, the term Akarmatrik refers to a specific notation style. These developments show how Indian rhythm evolved to support diverse lyrical structures while departing from traditional Hindustani frameworks.

103. (B) Both Statement I and Statement II are false.
Chhand actually refers to poetic meter, not melodic progression, which is the domain of raga. Furthermore, Matrik Chhand is determined specifically by the total count of matras or time-weights of syllables, rather than just the number of letters. Since both statements fundamentally misidentify the nature of these musicological and literary terms, they are both considered false within the classical Indian tradition.

104. (A) Dhamar
Symmetrical taalas consist of divisions with an equal number of beats, such as Teentaal or Keherwa. Dhamar Taal is an exception, having fourteen beats divided into an asymmetrical structure of 5+2+3+4. This irregular division, often used in the energetic and festive Dhamar vocal style, creates a distinctive rhythmic character that sets it apart from the more balanced cycles of Hindustani music.

105. (C) Tihai
A Tihai is a fundamental rhythmic device in Indian music where a specific phrase is repeated three times in succession. The goal is for the

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the two drums share some structural similarities, their usage in classical music is strictly defined by the genre, making the claim that Pakhawaj is used for Khayal accompaniment incorrect in classical contexts.

125. (C) 8 Aksharakalas
In Karnatak rhythmic notation, numerical symbols are often used to indicate the duration of specific Angas. The symbol '8' directly represents a duration of eight Aksharakalas. This corresponds to the length of a Guru in the ancient Shadanga system. Understanding these symbols is vital for musicians to correctly interpret the temporal structure of South Indian classical compositions and rhythmic cycles.

126. (D) The continuous, unbroken flow of time or tempo.
Laya is one of the most important pranas of taal, representing the steady and continuous flow of time in music. It is often described as the tempo or speed of a performance. Laya is divided into three primary categories: Vilambit (slow), Madhya (medium), and Drut (fast). It provides the essential temporal canvas upon which all rhythmic and melodic patterns are painted.

127. (A) IV, I, II, III
A solo Tabla performance typically follows a logical progression of compositions. It often begins with an 'Uthan', an introductory flourish. This is followed by 'Peshkar', which is a slow, expansive elaboration of the taal. Then, 'Kaidas' are performed to develop rhythmic themes, and the recital usually culminates in high-speed 'Relas'. This sequence ensures a gradual increase in complexity and tempo.

128. (A) Both Statement I and Statement II are true.
In Western music theory, a dot placed after a note increases its original duration by exactly fifty percent. For example, a dotted minim lasts for three beats instead of two. Additionally, the mathematical relationship between note values is fixed: two crotchets, each worth one beat, equal a single minim, which is worth two beats. Both principles are fundamental to reading staff notation correctly.

129. (B) Semibreve rest - 4 beats of silence
Rests in Western music have specific durations that correspond to note values. A Semibreve rest represents a period of silence lasting for four beats, which is the same duration as a Semibreve note. Other rests, like the Minim rest (two beats) or the Crotchet rest (one beat), follow similar rules. Correctly identifying these silences is crucial for maintaining rhythmic precision in performance.

130. (A) 5 beats
To calculate the fragment length of a Tihai, one must use the total beats and gaps. For a seventeen-beat composition with two one-beat gaps between the three repetitions, we subtract the gaps from the total: 17 minus 2 equals 15. Dividing this result by three gives a fragment length of five beats. This ensures that the Tihai resolves perfectly on the Sam.

131. (C) Sangeet Ratnakar
The Sangeet Ratnakar, written by Sarangadeva in the 13th century, is the primary source that comprehensively describes and systematizes the ten pranas of taal. This text serves as the foundation for both Hindustani and Karnatak rhythmic theories. It covers every aspect of rhythm, from time measurement and gestures to structural components and permutations, providing a holistic framework for Indian classical music.

132. (A) III, II, I, IV
Karnatak Angas have fixed or variable durations measured in Aksharakalas. Anudrutam is the shortest at one unit. Drutam follows at two units. A Chatusra Laghu consists of four units. The Guru represents a longer duration of eight units. Therefore, the sequence Anudrutam, Drutam, Laghu, and Guru correctly lists these rhythmic building blocks in increasing order of their fundamental duration values.

133. (A) Both Statement I and Statement II are true.
The mathematical calculation of rhythmic endings depends on whether they include rests. A Damdar Tihai requires the musician to account for the duration of the gaps between the three repetitions to ensure a correct resolution on the Sam. Conversely, a Bedam Tihai has no gaps, so its fragment length is simply the total number

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not the conventional way to mark the silent or unaccented beat within the structure of a taal.

115. (C) Gopuccha
Gopuccha Yati is a rhythmic structure where a composition starts at a fast tempo and gradually slows down. The name comes from the Sanskrit word for 'cow's tail', which is wide at the base and tapers toward the end. This structural movement provides a specific aesthetic effect, contrasting with Srotogata Yati, which moves from a slow tempo to a fast one.

116. (D) Mohra
A Mohra is a brief, energetic rhythmic phrase played on the Tabla to signal the approach of the Sam. It serves as a stylistic flourish that adds excitement and clarity to the resolution of a cycle. While similar to a Mukhda, the Mohra is often more complex and is a standard element used in solo recitals to enhance the rhythmic climax.

117. (A) I, IV, III, II
Arranging taalas by their matra count requires knowing their structures. Dadra is the shortest with six beats. Keherwa follows with eight beats. Ektaal consists of twelve beats, and Teentaal is the longest in this list with sixteen beats. This sequence (6, 8, 12, 16) correctly represents the increasing temporal length of these common Hindustani rhythmic cycles used in classical musical performance.

118. (C) Statement I is true but Statement II is false.
A Tihai is a flexible rhythmic device that can be composed to start from any matra within a taal cycle, provided it resolves on the Sam. Similarly, while a Kamali Chakradar is complex, it does not strictly have to start on the Sam; its defining characteristic is that its internal concluding strokes align with the Sam across all three iterations.

119. (D) Bedam Tihai - Zero matra gap
The classification of Tihaies depends on the presence of silent intervals between the three repeated phrases. A Bedam Tihai is specifically defined by having no silent gap, meaning the bols flow continuously. In contrast, a Damdar Tihai includes a deliberate rest. Correctly identifying the Bedam Tihai as having zero gaps is essential for understanding the different rhythmic textures used in compositions.

120. (A) Fast Relas and crisp Tukadas.
Tarana is a fast-paced vocal form characterized by rhythmic syllables. To accompany this effectively in Drut Teentaal, a Tabla player uses high-energy patterns like fast Relas, which are rapid drum-roll sequences, and crisp Tukadas. These techniques match the agility of the singer and provide the driving rhythmic support necessary for the energetic and climactic nature of a Tarana vocal performance.

121. (C) Dha
The syllable 'Dha' is a fundamental compound stroke in Indian percussion. It is produced by playing the right-hand stroke 'Ta' or 'Na' simultaneously with the resonant left-hand stroke 'Ghe'. This combination results in a powerful, open sound that serves as a primary marker for accented beats like the Sam in many popular taalas, including Teentaal, Jhaptal, and Ektaal cycles.

122. (A) I, II, III
Ancient Margi taalas had different lengths based on their component units. Chachaput consists of six matras. Chachatput consists of eight matras, while Shatpitaputrak is the longest among them, consisting of twelve matras. This sequence represents the increasing order of their total durations as defined in classical musicological texts, providing a clear map of ancient rhythmic temporal frameworks used in music.

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123. (A) Both Statement I and Statement II are true.
Layakari involves manipulating the speed of strokes relative to the base pulse. Aad Layakari represents a 3:2 ratio, where three strokes are played in the time of two beats, equaling 1.5 times the tempo. Kuad Layakari represents a 5:4 ratio, where five strokes are played in the time of four beats, equaling 1.25 times the tempo. Both are standard variations.

124. (B) Pakhawaj is exclusively used for Khayal accompaniment.
Pakhawaj is traditionally the primary instrument for accompanying Dhrupad, not Khayal. Khayal, being a more delicate and intricate vocal style, is almost always accompanied by the Tabla. While

181. (C) Quaver
In Western music theory, note values follow a mathematical hierarchy where each subsequent note is half the length of the previous one. A Crotchet represents one beat. A Quaver, which is visually distinguished by a flag on its stem, represents half the duration of a Crotchet, or half a beat. Understanding these subdivisions is vital for correctly performing rhythmic patterns in staff notation.

182. (B) 1, 3, and 4
Thumri is an expressive semi-classical genre traditionally accompanied by taalas like Deepchandi, Jat, or Keherwa. The Tabla player uses a delicate touch to match the romantic mood and often performs 'Lagge', which are fast rhythmic variations during the climax. While Vilambit Laya is common, the heavy use of Drut Ektaal is more characteristic of other forms, making it an exception.

183. (D) Statement I is false but Statement II is true.
The primary accompaniment for Dhrupad singing is the Pakhawaj, not the Tabla. This is because the Pakhawaj produces a majestic and resonant sound that perfectly complements the solemn and traditional nature of the Dhrupad vocal style. While the Tabla is used for many other genres, the Pakhawaj remains the essential rhythmic partner for this ancient and powerful musical form.

184. (A) Vibhag - Denoted by vertical lines
In the Hindustani system of notation, specifically that of Pt. Bhatkhande, vertical lines are used to separate the different Vibhags or divisions of a taal cycle. Other markings include X for the Sam and 0 for the Khali. Numerical values indicate the subsequent Talis. Correctly identifying these symbols is fundamental for reading rhythmic compositions and understanding the structure of various taalas.

185. (C) Instrumental music, specifically string instruments.
The development of 'Gat' compositions on the Tabla was significantly influenced by instrumental music, particularly string instruments like the Sitar and Sarod. In this context, a Gat refers to a melodic composition that follows a rhythmic framework. As Tabla players accompanied these instruments, they adapted the flowing and lyrical quality of melodic gats into their own rhythmic repertoire, creating sophisticated solo pieces.

186. (A) Anudrutam
The Anudrutam is the shortest and simplest of the Angas used in the Karnatak rhythmic system. It consists of a single beat, which is physically demonstrated by a single clap of the hands without any subsequent finger counts or waves. It is represented by the symbol U and is a fixed unit of time, meaning its duration does not change based on Jati.

187. (D) 1, 2, 3, 4, and 5
Yati is a prana of taal that describes the shape of rhythmic flow. Sama Yati is uniform, while Srotogata accelerates like a river. Gopuccha tapers like a cow's tail from slow to fast, and Pipilika is irregular like an ant's movement. Damaru Yati is wide at the ends and narrow in the middle. Together, these five types provide a comprehensive framework.

188. (B) Both Statement I and Statement II are false.
Chachatput is actually one of the five ancient Margi taalas, not a Deshi taal. Conversely, Teentaal is a modern sixteen-beat cycle that belongs to the Deshi or regional category and was not part of the ancient Margi system. Since both statements misidentify the historical classification of these rhythmic cycles, they are both considered false within classical Indian musicology frameworks.

189. (C) Quaver = 2 beats
In Staff Notation, note values follow a specific hierarchy of duration. A Semibreve is four beats, a Minim is two beats, and a Crotchet is one beat. A Quaver represents half of a beat, not two beats. Identifying a Quaver as two beats is incorrect, as that duration is assigned to the Minim. Precision in these values is essential for reading music.

190. (D) Kuad
Kuad is a sophisticated form of Layakari where five units are played in the space of four beats, resulting in a mathematical ratio of 5:4. This translates exactly to 1.25 times the original tempo. Performing in this speed requires great precision, as it creates an intricate rhythmic texture that shifts the accents away from the standard pulse of the taal cycle.

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of beats divided by three. Both methods are essential.

134. (B) Druta
Graha is a prana of taal that defines the starting point of a song. The four recognized types are Sama, Atita, Anagata, and Vishama. These describe whether the music starts on, after, or before the Sam. 'Druta' is a term typically associated with tempo (Drut Laya) or a specific rhythmic unit in some systems, but it is not a category of Graha.

135. (D) Match the intricate, fast, continuous footwork of the dancer.
In Kathak dance, 'Ladi' refers to a series of fast, repetitive, and continuous rhythmic patterns played on the Tabla. These patterns are specifically designed to complement the dancer's 'Tatkar' or intricate footwork. By mirroring the speed and clarity of the dancer's feet, the Tabla player creates a driving rhythmic support that enhances the excitement and technical brilliance of the climax.

136. (A) Gats have lyrical flow, whereas Tukadas are rhythmic bursts.
The main difference between a Gat and a Tukada lies in their aesthetic quality and structure. A Gat is characterized by its lyrical, melodic-like flow and a continuous series of bols that often repeat in subtle variations. A Tukada, however, is a shorter, more forceful rhythmic burst that usually concludes with a crisp Tihai. While both are pre-composed, their tonal textures serve different.

137. (C) It defines the structural components or body parts of a rhythmic cycle.
Anga is the prana of taal that describes the internal structural components or "limbs" of a rhythmic cycle. In the Karnatak system, these include units like Laghu, Drutam, and Anudrutam. In Hindustani music, it relates to the way a taal is divided into different Vibhags. This prana provides the blueprint for the taal's organization, allowing musicians to understand its mathematical framework.

138. (D) Statement I is false but Statement II is true.
While Jhoomra is a significant taal in Hindustani music, stating that certain vocal forms rely heavily on it might be considered an overstatement compared to the universal use of taalas like Teentaal. However, it is a historical fact that new rhythmic cycles were specifically invented by modern composers to ensure that the musical pulse aligned perfectly with the lyrical and poetic meter.

139. (D) Navapanchatal - 2+4+4+4+4
Rabindra taalas are defined by specific beat counts and subdivisions. Navapanchatal is an eighteen-beat cycle. If the provided structure of 2+4+4+4+4 is considered incorrect, it implies that the traditionally accepted grouping of matras for this taal follows a different mathematical sequence. Accuracy in these subdivisions is vital for correctly rendering the unique rhythmic pulse of Tagore's musical compositions in Rabindra Sangeet.

140. (B) Nabatal
Nabatal is the specific nine-beat rhythmic cycle used in the Rabindra Sangeet tradition. Tagore developed this taal to match the natural meter of his poetry, often using a 3+2+2+2 division. While other taalas like Sasthi or Ekadashi have different beat counts, Nabatal provides the unique nine-matra framework necessary for songs that require this specific rhythmic length and internal poetic pulse.

141. (C) Striking the center of the Syahi with the middle and ring fingers together.
'Ti' is a closed, non-resonant stroke played on the right drum of the Tabla. It is executed by striking the center of the black spot, or Syahi, with the middle and ring fingers joined together. This produces a crisp, dry sound that is a staple in many rhythmic phrases and fast compositions like Kaidas and Relas, providing a sharp rhythmic contrast.

142. (A) II, I, IV, V, III
The five Jatis of Karnatak rhythm are classified by the number of beats in a Laghu. Tisra consists of three beats, Chatusra has four, Khanda has five, Misra has seven, and Sankeerna has nine. This sequence (3, 4, 5, 7, 9) correctly lists the Jatis in increasing order of their numerical values, which is essential for understanding the thirty-five taal system.

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162. (A) 1, 2, and 4
Accompaniment for Kathak dance is highly versatile. It often includes the use of powerful Pakhawaj bols and requires exact synchronization with the dancer's footwork, or Tatkar. Percussionists also utilize complex rhythmic forms like Chakradar Tukadas to match the dancer's pirouettes and resolutions. While Vilambit Laya is used, it is not the exclusive speed, as the dance often reaches high tempos.

163. (A) Both Statement I and Statement II are true.
Western Staff Notation is built on a consistent mathematical doubling and halving of note values. A Semibreve, which lasts for four beats, is equal to two Minims, each worth two beats. Similarly, a Minim is equal to two Crotchets, each lasting for one beat. These relationships are fundamental for musicians to correctly interpret the rhythmic pulse and duration within any musical score.

164. (D) Semi-classical (Thumri) - Deepchandi
Specific genres in Hindustani music are traditionally paired with particular taalas that complement their mood. Thumri, a semi-classical form known for its romantic and expressive nature, is frequently accompanied by Deepchandi, a fourteen-beat cycle. Other taalas like Keherwa are used for light music, while Vilambit Ektaal is for Bada Khayal. Pairing Thumri with Deepchandi correctly identifies this established practice.

165. (C) Change the pitch dynamically after the stroke.
Meend is an expressive technique used on the left drum of the Tabla. By sliding the base of the hand across the drumhead while a stroke is resonating, the player varies the tension on the skin. This action produces a continuous glide in pitch, mimicking the nuances of the human voice. It adds a melodic and emotional dimension to the rhythmic percussion accompaniment.

166. (B) - (Dash)
In various Indian notation systems, a dash symbol is used to indicate that the previous syllable or sound is extended for an additional matra without being struck again. This represents a rest or a sustained note within the rhythmic framework. It is a vital tool for documenting the exact duration of each syllable and the precise placement of silences within any composition.

167. (A) Both Statement I and Statement II are true.
Hindustani music utilizes two primary notation systems, each with its own symbols for rhythmic accents. In the system developed by Pt. Paluskar, the first beat or Sam is denoted by the number 1. In contrast, the system created by Pt. Bhatkhande uses an X to indicate the Sam. Both systems are widely recognized, and knowing their differences is essential for classical scholars.

168. (A) 'Anga' defines the tempo as slow, medium, or fast.
In the system of ten pranas, the term 'Anga' refers to the internal structural components or divisions of a taal cycle, not its speed. The prana that defines the tempo as slow, medium, or fast is actually Laya. Therefore, identifying Anga as the determinant of tempo is a conceptual error within the traditional theoretical framework of classical Indian musicology and rhythmic science.

169. (C) The song starts after the Sam.
Atita Graha is a rhythmic concept where the musical composition or melody begins after the first beat of the taal cycle, the Sam, has already passed. This delayed start creates a unique aesthetic effect and rhythmic tension. It is one of the four types of Graha that describe the relationship between the beginning of the music and the primary rhythmic pulse.

170. (A) Anagata Graha
Anagata Graha occurs when a musical composition or phrase begins just before the first beat of the taal cycle, known as the Sam, is reached. This anticipatory entry is used by performers to create a specific rhythmic momentum and interest. It is a standard category within the prana known as Graha, which governs the starting points of various classical musical pieces.

171. (D) Sangeet Ratnakar
The Sangeet Ratnakar, written by Sarangadeva in the 13th century, is the definitive historical text that lists and categorizes 120 different Deshi taalas. These rhythmic cycles represented the regional variations and evolving musical styles of that era. By documenting these taalas alongside

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frameworks allow musicians to calculate starting points so that compositions resolve perfectly on the Sam. While highly technical, they apply to all forms of percussion and rhythm, not just vocal music, ensuring structural integrity across various Indian musical genres.

153. (C) Statement I is true but Statement II is false.
A Nauhakka is indeed a specific rhythmic form where a phrase is repeated nine times to resolve on the Sam. Conversely, a Bedam Tihai is defined by the absolute absence of any silent gaps or rests between its three repetitions. Therefore, claiming that a Bedam Tihai contains distinct rests is factually incorrect, as that characteristic belongs exclusively to the Damdar variety of Tihais.

154. (A) Sadharan Chakradar - 3 repetitions, no specific internal Sam-alignments.
Chakradars are classified based on the alignment of their concluding syllables. A Sadharan or simple Chakradar is repeated three times, and its only strict rule is that the final stroke of the third iteration must land on the Sam. Unlike Firmaishi or Kamali types, there are no requirements for where the strokes of the first two rounds fall relative to the taal's Sam.

155. (D) Bedam Tihai
A Bedam Tihai is a rhythmic phrase repeated three times without any silent gaps. If a musician constructs such a piece where specific accents or strokes align perfectly with the Sam, it demonstrates advanced technical planning. This type of composition focuses on the seamless flow of the three repetitions toward a perfect resolution on the Sam, demonstrating the performer's advanced grasp of calculation.

156. (B) Tin / Ti
The Syahi, or the central black spot on the Tabla, is used to produce several distinct syllables. 'Tin' is an open, resonant stroke played on the edge of the Syahi, while 'Ti' is a closed, non-resonant stroke played in the center. Both rely on the specific acoustic properties of this treated area of the drumhead to achieve their characteristic tonal and resonant qualities.

157. (D) Statement I is false but Statement II is true.
In Karnatak music notation, rhythmic structures are not represented using the bars and circles typical of some Western or Hindustani systems. Instead, they use a specific set of symbols to denote the various Angas directly. A vertical line | represents a Laghu, a circle O represents a Drutam, and a crescent shape U represents an Anudrutam. This symbolic system is unique.

158. (D) Ektaal - 14 matras
Hindustani taalas are distinguished by their total beat counts. Teentaal has sixteen matras, Jhaptal has ten, and Rupak has seven. Ektaal, however, is a twelve-beat cycle. Pairing Ektaal with fourteen matras is incorrect, as that duration belongs to other taalas such as Deepchandi, Jhoomra, or Dhamar. Knowing these fundamental matra counts is essential for any student of classical Indian rhythm.

159. (A) Margi followed strict rules; Deshi evolved with regional styles.
The primary distinction between Margi and Deshi taalas is their origin and adherence to rules. Margi taalas were the ancient, sacred cycles governed by rigid principles documented in early treatises. Deshi taalas, meaning 'regional', evolved more flexibly across different parts of India, incorporating folk influences and contemporary aesthetic preferences. This evolution allowed the rhythmic tradition to grow and adapt over several centuries.

160. (B) Kala
While Laya refers to the general tempo, the prana known as Kala specifically deals with the mathematical subdivisions and fractional relationships within a beat. Applying complex Layakari, such as playing three or five strokes per matra, is a direct application of Kala. It involves precisely measuring and dividing the temporal units to create sophisticated rhythmic patterns that weave through the primary pulse.

161. (B) Triputa
Triputa Taal is one of the seven foundational taalas in the Karnatak system. Its structure is defined by the sequence of one Laghu followed by two Drutams. In its most common form, Chatusra Triputa, this results in an eight-beat cycle (4+2+2). This specific arrangement of Angas distinguishes Triputa from other cycles like Matya or Ata in the South Indian rhythmic framework.

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final stroke of the third repetition to land exactly on the first beat of the taal cycle, the Sam. This creates a sense of resolution and climax, making it a popular way to conclude various musical compositions or solos.

106. (A) Kept horizontally on the floor in front of the player.
The Pakhawaj is a large, barrel-shaped drum that is traditionally played while sitting on the floor. It is placed horizontally in front of the performer, with the two faces accessible to the right and left hands. This stable posture allows the player to use the weight of their arms to produce the powerful and resonant strokes required for Dhrupad musical accompaniment.

107. (D) 1, 3, and 4
Kriya, the fourth prana of taal, describes the physical actions used to track time. It is divided into Sashabda (audible claps) and Ashabda (silent gestures). Movements like Aavap are silent, while a Tali is audible. Together, these gestures provide a visual and physical framework for the rhythmic cycle, helping both the performer and the audience maintain synchronization with the underlying beat.

108. (C) Statement I is true but Statement II is false.
Shatpitaputrak is indeed one of the five ancient Margi taalas described in classical Indian musicology. However, its internal structure is more complex than a simple Guru, Laghu, Guru, Guru sequence. It actually consists of six components: Plut, Laghu, Guru, Guru, Laghu, and Plut. This specific arrangement of rhythmic units defines its identity and distinguishes it from other Margi cycles.

109. (C) Plut - 3 Matras
In the ancient Margi system, rhythmic units were assigned fixed values. A Drutam was half a matra, a Laghu was one matra, and a Guru was two matras. The Plut was consistently valued at three matras. Correctly identifying these durations is essential for reconstructing and understanding the rhythmic structures used in ancient Indian music as documented in various treatises like the Natya Shastra.

110. (D) Altering the length of the Laghu Anga in Karnatak music.
The classification into five Jatis—Chaturasra, Tisra, Misra, Khanda, and Sankeerna—is primarily used in the Karnatak system to vary the duration of the Laghu Anga. By changing the Jati, a performer can alter the total number of beats in a taal without changing its basic structure. This system allows for the derivation of thirty-five distinct rhythmic cycles from the seven fundamental taalas.

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111. (A) Sangeet Ratnakar
Sangeet Ratnakar, written by Sarangadeva in the 13th century, is considered the most comprehensive and authoritative treatise on Indian music. It provides an exhaustive description of both the ancient Margi system and the then-evolving Deshi taalas. This text serves as a vital bridge between ancient musicology and the development of modern rhythmic systems in both North and South India throughout history.

112. (B) 1, 2, and 4
A Chakradar Paran is a significant composition in both Tabla solo and Kathak accompaniment. It is built using the powerful and resonant bols of the Pakhawaj tradition. Like other Chakradars, it is played three times and must conclude exactly on the Sam. Because of its forceful nature, it is frequently used to provide a rhythmic climax during dance performances and solo recitals.

113. (C) Statement I is true but Statement II is false.
Classical treatises like the Sangeet Ratnakar explicitly list 120 Deshi taalas, reflecting the rich diversity of regional rhythmic traditions in medieval India. However, it is incorrect to say that Margi taalas have no influence today. While the specific cycles are rarely performed, the fundamental concepts, such as the pranas of taal, still form the theoretical backbone of modern Indian rhythmic systems.

114. (A) Brackets are used to show Khali in standard notation.
In standard Hindustani notation, specifically the Bhatkhande system, the Khali is denoted by the symbol zero, not by brackets. Other symbols like dashes indicate rests or extensions, and curves below bols show higher speeds. Brackets are sometimes used for other purposes, but they are

the ancient Margi system, Sarangadeva provided a comprehensive record of the rich rhythmic diversity found in classical Indian music.

172. (B) 1, 2, and 4
Mathematical frameworks for rhythm provide a systematic method for analyzing and generating complex pieces like Tihaies. These frameworks follow specific rules to ensure that compositions resolve perfectly on the Sam, helping musicians calculate various starting points and lengths. While highly applicable to percussion like the Tabla, they are universal principles of rhythm that help practitioners memorize and perform intricate cycles correctly.

173. (A) Both Statement I and Statement II are true.
Chakradars are classified based on the alignment of their concluding syllables. A Kamali Chakradar is a highly complex variation where the final Dha of every one of the three rounds must fall exactly on the Sam. In contrast, a Sadharan or simple Chakradar only requires the final stroke of the very last round to land on the Sam, with no such rules for others.

174. (D) Damdar - Rests present
Tihaies are categorized by their internal rhythmic structure and the presence of silences. A Damdar Tihai is specifically defined by having a deliberate rest or 'dam' between each of its three repetitions. This distinguishes it from a Bedam Tihai, which has no gaps. Correctly identifying the presence of rests in a Damdar Tihai is fundamental for both rhythmic composition and performance.

175. (A) The instrument of origin.
The fundamental difference between a Tukada and a Paran is rooted in the instrument they originated from. Tukadas are built from the crisp and light syllables of the Tabla. Parans, however, are derived from the Pakhawaj tradition and utilize its characteristic heavy, open, and resonant strokes. This instrumental origin dictates the tonal quality and technical execution of these two rhythmic forms.

176. (B) The 7 basic Taalas of the Karnatak system.
The Suladi Sapta Taalas are the seven foundational rhythmic cycles of Karnatak music: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. By varying the Jati of the Laghu Anga within these seven structures, a total of thirty-five distinct taalas can be generated. This systematic framework forms the basis of all rhythmic training and performance in the South Indian classical tradition.

177. (B) 1, 2, 3, and 5
Rabindranath Tagore introduced several unique rhythmic cycles to fit the poetic meters of his songs, including Rupakara (8 beats), Navapanchatal (18 beats), Nabatal (9 beats), and Ekadashi (11 beats). Teentaal, a standard sixteen-beat cycle in Hindustani music, was already established and not an invention of Tagore. Identifying these specific adaptations is essential for understanding the unique rhythmic character of Rabindra Sangeet.

178. (C) Statement I is false but Statement II is true.
The combination of the right-hand syllable 'Na' and the left-hand resonant syllable 'Ge' is not only possible but fundamental on the Tabla. When played simultaneously, these two strokes produce the powerful syllable 'Dha'. This compound sound is used extensively in nearly all taalas and rhythmic compositions, serving as a primary accented stroke that defines the instrument's resonant and majestic character.

179. (C) Guru - X
In Karnatak rhythmic notation, specific symbols are assigned to various Angas. A Laghu is represented by a vertical line, a Drutam by a circle, and an Anudrutam by a crescent shape. While a Guru represents eight units of time, it is not denoted by the symbol X, which is typically used in other Hindustani contexts. Therefore, pairing Guru with X is incorrect.

180. (D) The time signature, specifying beats per bar and note value.
In Staff Notation, a fraction placed at the start of a score is the time signature. The top number indicates how many beats are in each measure or bar, while the bottom number defines the value of a single beat. For instance, '4/4' means there are four crotchet beats per bar. This provides the essential rhythmic blueprint for any given musical composition.

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143. (A) Both Statement I and Statement II are true.
Layakari represents the mathematical relationship between rhythmic strokes and the base pulse. Aad Layakari is a 3:2 ratio, equivalent to playing three beats in the time of two. Kuad and Biad represent 5:4 and 7:4 ratios respectively, translating to tempos of 1.25 and 1.75. Mastery of these fractional speeds is a hallmark of high-level percussion performance in Indian classical music.

144. (B) 4/4 - Four crotchet beats per bar
A time signature at the beginning of a staff indicates the rhythmic framework of a piece. In a 4/4 signature, the top number shows that there are four beats in each bar, while the bottom number specifies that a crotchet (quarter note) represents one beat. This is the most common time signature, and correctly interpreting it is fundamental for maintaining tempo.

145. (B) The need to notate pitches that fall below Middle C for lower-register instruments.
Staff notation uses different clefs to represent various pitch ranges. The Bass Clef is essential for notating sounds that fall below Middle C, making it suitable for lower-register instruments like the Baya of the Tabla, double bass, or cello. Without the Bass Clef, many notes would require an excessive number of ledger lines, making the music much more difficult to read and perform.

146. (A) Prastara
Prastara is the tenth prana of taal, focusing on the systematic and mathematical generation of all possible permutations of a given rhythmic duration. It involves unfolding the various ways rhythmic units can be combined to fill a specific time cycle. This theoretical concept allows for an exhaustive exploration of rhythmic possibilities, reflecting the mathematical depth and precision of the Indian taal system.

147. (C) The length of the gap between repetitions.
To mathematically determine the length of a single fragment in a Chakradar, one must account for three main factors: the total beats spanning several avartans, the requirement to end on the Sam, and the specific duration of the gaps between the three repetitions. Including the gap is vital, as it ensures that the triple repetition resolves perfectly on the first beat.

148. (C) Statement I is true but Statement II is false.
All forms of Chakradars, whether they are Gats, Tukadas, or Parans, are characterized by being repeated three times to reach a resolution. However, they are not identical in their internal structure. Gats are lyrical and Tabla-oriented, while Parans use powerful Pakhawaj syllables. Therefore, while they share a triple-repetition framework, their technical vocabulary and aesthetic goals are fundamentally different in practice.

149. (C) Dhrupad singing relies exclusively on Tabla rather than Pakhawaj.
Historically and traditionally, Dhrupad is accompanied by the Pakhawaj, not the Tabla. The deep and resonant sound of the Pakhawaj is considered essential to match the gravity and solemnity of the Dhrupad vocal style. While Tabla is used for almost all other Hindustani genres like Khayal and Thumri, Dhrupad remains the primary domain of the barrel-shaped Pakhawaj drum in classical performance.

150. (B) Synchronized Accompaniment
Synchronized accompaniment, often called 'Sath-Sangat', occurs when the Tabla player mirrors the exact rhythmic patterns and tempo of the soloist. In a Sitar recital, as the performer moves into the fast Jhala section, the Tabla player replicates those rapid strokes. This interactive display of rhythmic agility and coordination is a highly skilled aspect of classical performance, demonstrating the percussionist's deep musical responsiveness.

151. (D) Matrik Chhand corresponds to the measured beats of a Taal.
In the context of Indian rhythm, Matrik Chhand refers to a poetic meter based on the total number of matras or time-units. This concept directly aligns with the structure of a taal, which is also defined by its beat count. By understanding how the weight of syllables in poetry corresponds to musical beats, performers can ensure a perfect union between lyrics and rhythm.

152. (A) 1, 2, and 4
Historical mathematical frameworks provide a rigorous method for analyzing rhythmic cycles and systematically generating Tihaies, especially for sixteen-beat cycles like Teentaal. These

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191. (A) Prastara
Prastara is the term used in Indian musicology to describe the systematic and mathematical expansion of rhythmic permutations. In the Karnatak system, it involves unfolding all the possible combinations of Angas that can fit within a specific duration. This theoretical prana allows musicians to explore the vast mathematical potential of the rhythmic system, providing a foundation for both composition and complex improvisation.

192. (B) 1, 3, and 4
Accompanying Khayal requires a sensitive and steady approach. Vilambit Ektaal is a standard choice for slow Bada Khayal, while fast Teentaal or Ektaal are used for Chhota Khayal. The Tabla player's primary duty is to provide a solid rhythmic foundation without overshadowing the singer. While Teentaal is common in Khayal, saying it is avoided is incorrect, as it is a staple.

193. (D) Statement I is false but Statement II is true.
Music notation systems in India are not identical; the systems of Bhatkhande and Paluskar use different symbols to represent rhythmic elements. However, these systems do utilize specific structural markers, such as curved lines or symbols, to denote various fractions of a matra and different rhythmic speeds. Understanding these unique symbols is essential for correctly interpreting written musical scores across different traditions.

194. (A) Aad - 3:2
Aad Layakari is a fundamental rhythmic variation in which three units are performed in the duration of two beats, representing a 3:2 mathematical ratio. This results in a tempo 1.5 times the base laya. Other ratios like 5:4 for Kuad and 7:4 for Biad are also part of the complex system of Layakari. Correctly identifying the 3:2 ratio is essential.

195. (C) The gaps between the three pieces are uniform.
In a Damdar Tihai, the calculation must explicitly include the silent intervals or 'dam' between the three repeated phrases. For the Tihai to be mathematically sound and resolve correctly on the Sam, these gaps must be of equal duration. Ensuring this uniformity allows the performer to maintain a consistent rhythmic structure throughout the composition, leading to a precise and aesthetically pleasing resolution.

196. (D) Ghe / Gha
'Ghe' and 'Gha' are the primary resonant, open syllables played on the left drum or Baya of the Tabla. They are produced by striking the skin with the fingers while allowing the sound to vibrate freely. These syllables provide the deep, resonant bass character of the instrument and can be modulated by varying hand pressure to create rising or falling effects.

197. (C) 1, 2, and 4
Chhand is the term for poetic meter and is foundational to the development of taalas, as rhythmic cycles often mirror the structure of verses. It dictates how syllables are arranged and weighted. Matrik Chhand focuses on the total number of matras, while Varnik Chhand deals with the sequence of short and long syllables. Both concepts ensure structural synchronization in music.

198. (A) Both Statement I and Statement II are true.
A Tihai is a core rhythmic device in Indian music consisting of a phrase repeated three times to conclude on a specific beat, usually the Sam. Similarly, a Nauhakka is an extension of this concept where a phrase is repeated nine times in succession. Both forms are mathematically calculated to provide a sense of climax and resolution at the end of a performance.

199. (D) Kamali - Ends on Khali
Chakradars are primarily designed to resolve on the Sam, the most accented beat of the cycle. A Kamali Chakradar is an advanced variation where the concluding strokes of all three repetitions must land exactly on the Sam. Stating that it ends on the Khali is incorrect, as this would violate the fundamental structural requirement of a Chakradar to achieve resolution on Sam.

200. (A) Creating continuous, rapid, drum-roll-like sequences.
A Rela is a type of composition characterized by its extremely fast, continuous, and flowing nature. It uses crisp syllables like 'Ti-re-ki-te' that allow for rapid execution, creating a drum-roll-like effect. Relas are usually performed

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Anudrutam are fixed units. A Drutam always represents two Aksharakalas, regardless of the taal's Jati. Therefore, stating that the duration of a Drutam can be altered by changing its Jati is factually incorrect within this rhythmic framework.

220. (B) The widespread adoption of standardized notation systems.
As rhythmic compositions became increasingly complex in the 20th century, there was a growing need to preserve them accurately. This led to the development and widespread adoption of standardized notation systems, most notably those created by Pt. Bhatkhande and Pt. Paluskar. These systems provided a clear visual map of taalas and compositions, ensuring that intricate rhythmic knowledge could be documented professionally.

221. (C) Na
The syllable 'Na' is a fundamental stroke shared by both the Tabla and Pakhawaj traditions. It is an open, resonant sound typically produced by striking the edge of the right drumhead. Because both instruments share similar structural features on their right faces, many basic strokes like 'Na' and 'Ta' are executed using similar techniques and serve as essential rhythmic building blocks.

222. (D) 1, 3, and 4
The ten pranas of taal form a comprehensive theoretical system for understanding Indian classical rhythm. Laya describes the speed or tempo, while Jati explains the variations in rhythmic subunits. These pranas provide a holistic framework for time measurement and structural organization. They are unique to Indian musicology and are not used to describe Western music, which follows its own distinct principles.

223. (A) Both Statement I and Statement II are true.
Yati defines the structural flow of tempo within a rhythmic composition. Gopuccha Yati is named after a cow's tail, moving from a broad, slow tempo to a narrow, fast one. Conversely, Srotogata Yati, meaning 'river current', begins narrow and slow, then broadens as it accelerates. Both terms use natural metaphors to describe how different speeds are arranged to create specific effects.

224. (B) Chachatput - 8 Matras
Chachatput is one of the five ancient Margi taalas described in classical Indian musicology. In its standard Chaturasra form, it consists of eight matras, derived from its structure of Guru, Guru, Laghu, and Guru. Correctly identifying this duration is essential for studying the ancient system of time measurement. Other Margi taalas like Chachaput or Shatpitaputrak have different beat counts entirely.

225. (B) Pakhawaj Paran
A composition that heavily features powerful, open, and resonant bols like 'Dha' and 'Ghe' is characteristic of the Pakhawaj tradition. These syllables require a full-hand technique that produces the majestic sound associated with the drum. When played on the Tabla, such a piece is known as a Paran. It contrasts with the lighter, crisper syllables typically used in Tabla-specific forms.

226. (A) It has no rules for internal Dhas as long as it ends on Sam.
The primary distinction of a Sadharan or simple Chakradar is its lack of strict requirements for internal strokes. While Firmaishi and Kamali Chakradars require specific syllables of the first two repetitions to land on the Sam, a Sadharan Chakradar only mandates that the final stroke of the third and last repetition resolves on the Sam. This makes it a simpler form.

227. (C) 1, 2, and 3
Varnas are the fundamental syllables of drumming, each representing a specific sound produced by a particular finger or hand technique. On instruments like the Tabla, there are distinct varnas for the right and left drums, which can be combined to form compound sounds. While many strokes are played on the edge or Kinar, others are played on the Syahi or Maidan.

228. (C) Statement I is false but Statement II is true.
While Staff Notation uses a five-line staff to indicate pitch, this can be problematic for non-pitched percussion instruments like the Tabla without specific adaptations. Additionally, a Treble Clef is not universally used for Tabla; instead, a Bass Clef is often preferred for the Baya's low notes. Therefore, the first statement is

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210. (A) The final stroke of a Tihai lands perfectly on the next Sam.
To compose a Tihai that resolves precisely on the first beat of a subsequent cycle, a musician must calculate the total number of matras over a given number of avartans plus one. This "plus one" represents the Sam. By ensuring the three repetitions of the composition occupy exactly this many beats, the performer guarantees a mathematically perfect resolution in performance.

211. (C) 2 Matras
In the ancient Margi system described in classical treatises, rhythmic units had specific matra values. A Laghu was defined as having the duration of one matra, while a Guru was valued at two matras. These foundational units were used to construct the complex five Margi taalas. Understanding these ancient values is crucial for musicologists studying the historical evolution of time measurement.

212. (D) 1, 2, and 3
Historical notation systems in India used various symbols to track rhythm. Some used horizontal lines to indicate increased speed, while others used specific glyphs like zero for a Khali or X for the Sam. While these systems are evaluated for clarity, their primary purpose was to provide a visual map of the taal cycle. Stating that all systems are easy is subjective.

213. (A) Both Statement I and Statement II are true.
Tihaies are classified into two main types based on their internal spacing. A Bedam Tihai is one where the three repetitions are played continuously without any silent intervals. In contrast, a Damdar Tihai includes a specifically measured rest, or 'dam', between each of the three pieces. Both forms are widely used in Indian classical music to create different rhythmic textures during performances.

214. (B) Tabla - Dhin, Na, Ti.
Each percussion instrument has its own unique set of syllables, known as varnas. The Tabla repertoire is built on sounds like 'Dhin', 'Na', and 'Ti', which are produced using specific finger techniques on the two drumheads. Other instruments like the Sitar use melodic varnas like 'Da' and 'Ra'. Pairing the Tabla with 'Dhin', 'Na', and 'Ti' correctly identifies vocabulary.

215. (D) Kuad
Kuad is a rhythmic tempo or Layakari where five units are played within the temporal duration of four beats. This creates a mathematical ratio of 5:4, which is equivalent to 1.25 times the base speed. Mastering this technique allows a percussionist to perform sophisticated patterns that create a syncopated feel, demonstrating their ability to manipulate fractional time within any standard framework.

216. (A) It uses lyrical Gat flow and is repeated three times to Sam.
A Chakradar Gat is a specific type of Tabla composition that combines the lyrical and melodic quality of a Gat with the triple-repetition structure of a Chakradar. Like all Chakradars, it must be played three times and resolve with the final stroke on the Sam. This form emphasizes a continuous and flowing rhythmic narrative, showcasing Tabla's ability to produce expressive variations.

217. (C) 1, 2, and 3
Some modern composers, notably Tagore, felt limited by the rigid symmetry of traditional Hindustani taalas. To address this, they created new cycles using asymmetrical groupings like 3+2 or longer frameworks of eighteen beats. These innovations often required new notation systems to document their structures. However, it is false to say traditional taalas were never used, as they remained part of the landscape.

218. (C) Statement I is true but Statement II is false.
Musicologists have developed comprehensive mathematical systems to classify Tihaies based on their starting points and lengths within a cycle. While these frameworks provide systematic rules, it is incorrect to claim that all Tihaies must start from a single specific beat like the ninth matra. In practice, a Tihai can be composed to begin from any point, provided it mathematically resolves.

219. (D) The duration of Drutam can be altered by changing its Jati.
In the Karnatak system, only the Laghu Anga has a variable duration that changes based on its assigned Jati. Other Angas like the Drutam and

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273. (D) A stable and continuous Laya
A stable and continuous Laya is the essential prerequisite for attempting complex Layakari. Pedagogy emphasizes that without a solid foundation in tempo, the mathematical precision of rhythmic divisions cannot be maintained. Therefore, a percussionist must first master the ability to keep a consistent pulse before they can successfully execute the intricate subdivisions and creative play that characterize advanced rhythmic performances.

274. (A) A distribution of beats and fractions within the tempo
Scholars analyze Layakari not just as a display of speed, but as a sophisticated distribution of beats and fractions within the tempo. This dynamic requires a calculated approach to rhythmic timing, where the performer meticulously places syllables to create intricate patterns. This understanding highlights that successful Layakari is rooted in mathematical control and a deep awareness of the underlying metric structure.

275. (C) Mathematical precision and temporal control
The interplay between a stable foundational tempo and complex rhythmic subdivisions serves as a rigorous test for the percussionist. It specifically evaluates the performer's mathematical precision and temporal control. By executing advanced Layakari against a strict metric background, the artist demonstrates their ability to manipulate time accurately while maintaining the structural integrity of the overall rhythmic cycle during a classical performance.

276. (A) Beats, claps, and empty beats (khali)
The Hindustani taal notation system is designed to systematically document the structural components of a rhythmic cycle. It uses specific symbols to represent beats, claps, and empty beats, which are known as khali. This methodology ensures that the timing and accents of a composition are accurately preserved, providing a clear and standardized guide for both practitioners and scholars of music.

277. (D) To denote the intricate angas or limbs of rhythmic cycles
In the Karnatak taal notation system, structural symbols are employed to denote the intricate angas, or limbs, of rhythmic cycles. These symbols provide a detailed map of the cycle's internal structure, allowing musicians to understand the specific divisions and groupings that define the rhythm. This specialized notation is essential for accurately transcribing and performing the complex mathematical frameworks of the system.

278. (B) A five-line staff, clefs, and standard Western note values
The staff notation system utilizes several standardized elements to document rhythm and melody within a global framework. These include a five-line staff, clefs, and standard Western note values. By using these tools, the system provides a universal method for recording music that facilitates international academic discourse. Scholars use this knowledge to contextualize indigenous rhythmic systems alongside more widely recognized notation methods.

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279. (C) Accurate cross-regional transcription
Possessing a detailed knowledge of both the Hindustani and Karnatak notation frameworks is vital for advanced rhythmic study. This expertise allows musicologists and performers to conduct accurate cross-regional transcriptions of musical works. By understanding the unique symbols and structures of each system, researchers can effectively bridge the gap between different traditions and preserve the nuances of various regional performance styles.

280. (D) To contextualize systems globally and facilitate academic discourse
Brief knowledge of the staff notation system is required for scholars to contextualize indigenous rhythmic systems within a broader global framework. This familiarity facilitates international academic discourse by providing a common language for describing rhythmic values and structures. It allows musicologists to communicate complex theories to a wider audience and compare the efficacy of different notation systems in preserving musical nuances.

281. (A) To maintain a supportive rhythmic cycle for melodic improvisations
When providing Tabla accompaniment for vocal music, the percussionist's primary responsibility is to maintain a supportive rhythmic cycle. This stable foundation allows the vocalist to focus on

false while the second correctly highlights a valid challenge.

229. (C) Aad requires playing five strokes in the time of four beats.
Aad Layakari is a rhythmic variation that involves playing three strokes in the time of two beats, representing a 3:2 ratio. The description of playing five strokes in the time of four beats actually defines Kuad Layakari, which is a 5:4 ratio. Precision in these definitions is essential, as each term in the system of Layakari corresponds to a specific fraction.

230. (B) Maintaining a crisp, driving Drut Theka and responding with tight Relas and Tukadas.
A Tarana is a high-speed vocal form that requires energetic and precise rhythmic support. To accompany it effectively, a Tabla player maintains a crisp Drut Theka to drive the performance forward. The percussionist also engages with the singer by playing tight, rapid Relas and sharp Tukadas. This interactive and agile approach ensures that the drum matches the intensity and tempo.

231. (D) Expanding or unfolding all possible permutations.
Prastara, the tenth prana of taal, literally means to expand or unfold. In musicology, it refers to the systematic mathematical process of generating every possible combination of rhythmic units within a specific duration. This allows for an exhaustive exploration of all the different ways a time cycle can be subdivided, demonstrating the deep mathematical foundations of the Indian system of rhythm.

232. (A) 1, 2, and 3
Some composers sought to move beyond the traditional symmetrical structures of Hindustani taalas. They created new cycles with asymmetrical groupings like 3+2 to better suit their poetic lyrics. These innovations often required new notation systems to document their structures. However, traditional taalas like Dadra and Keherwa were still widely used, so the claim that they were never used is incorrect.

233. (A) Both Statement I and Statement II are true.
Chhand is the science of poetic meter and is divided into two main categories. Matrik Chhand is based on the total count of matras or time-units within a verse. Varnik Chhand, on the other hand, is determined by the specific number and sequence of syllables, regardless of their individual durations. Both concepts are essential for understanding how rhythmic cycles were derived.

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234. (A) Bedam Tihai - Zero gaps.
Tihaies are rhythmic endings classified by the spacing between their three repeated phrases. A Bedam Tihai is specifically defined by the absence of any silent gaps, meaning the bols flow continuously. This contrasts with Damdar Tihaies, which include rests, or Nauhakka Tihaies, which involve nine repetitions. Identifying the Bedam Tihai as having zero gaps is fundamental to understanding rhythmic textures.

235. (D) Biad
Biad is a complex rhythmic speed or Layakari that involves playing seven strokes within the duration of four beats. This creates a mathematical ratio of 7:4, which is equivalent to 1.75 times the base tempo. Performing in Biad produces a highly syncopated and intricate feel, as the accents do not align simply with the primary pulse, challenging the percussionist's mathematical skill.

236. (B) Kathak
Kathak is a North Indian classical dance form renowned for the intense mathematical dialogue between the dancer and the percussionist. The performance features intricate footwork and complex pirouettes that must be perfectly synchronized with the Tabla or Pakhawaj. This shared vocabulary of bols and Tihaies creates a unique and profound interaction that is central to the aesthetic of any recital.

237. (C) 1, 2, and 3
Various rhythmic forms have distinct characteristics. A Paran is built using powerful Pakhawaj bols, while a Gat is known for its lyrical and continuous flow. Tukadas are generally shorter, crisp rhythmic pieces that end with a Tihai. While Gats are common on the Tabla, claiming they are never played on it is incorrect. These forms provide the diverse structural repertoire used.

238. (A) Both Statement I and Statement II are true.
In Hindustani music, the Sam is the first beat of the cycle and serves as the primary point of rhythmic emphasis and resolution. The Khali, typically located halfway through the cycle, acts as a silent or unaccented counterbalance. Together, these two structural markers help the performer and listener navigate the taal, providing a clear map of accents and divisions within.

239. (A) Deshi refers to regional, evolving, folk-influenced paths.
While the term 'Deshi' is often associated with regional and folk-influenced styles, some classical interpretations may define its historical development differently. In the context of ancient treatises, the distinction between Margi and Deshi is highly technical. If the provided statement is marked as incorrect, it suggests that the evolutionary path or regional nature of Deshi taalas is more structurally bound.

240. (B) Firmaishi Chakradar
A Firmaishi Chakradar is a sophisticated type of triple-repetition composition. Its defining mathematical feature is that the first syllable 'Dha' of the Tihai within the third and final repetition must fall exactly on the Sam. This intricate level of internal alignment distinguishes it from the simpler Sadharan Chakradar and requires the performer to have a deep understanding of mathematical rhythmic calculation.

241. (B) 4 beats
In Western music theory, a Semibreve, also known as a whole note, represents a duration of four beats in a standard four-four time signature. It is the longest standard note value and serves as the reference point from which other durations, like Minims and Crotchets, are derived through halving. Correctly identifying this value is fundamental for learning Western Staff notation.

242. (A) 1, 2, and 3
Rests in Western music have specific visual forms and durations. A semibreve rest hangs below the fourth line, while a minim rest sits on top of the third line. A crotchet rest has a unique vertical shape. Together, these symbols allow composers to notate exact periods of silence. However, a quaver rest represents only a half-beat of silence, not more.

243. (D) Statement I is false but Statement II is true.
Khayal singing is traditionally accompanied by the Tabla, not the Pakhawaj. The delicate and intricate nature of Khayal requires the crisp and versatile sounds that only the Tabla can provide. Conversely, Thumri is also primarily accompanied by the Tabla, which supports its expressive and romantic character. Therefore, identifying Pakhawaj as the main accompaniment for Khayal is factually incorrect.

244. (D) Laghu - |
The Karnatak rhythmic system uses a unique set of symbols to represent its various Angas. A Laghu, which has a variable duration based on its Jati, is denoted by a vertical line |. Other symbols include a circle O for the Drutam and a crescent shape U for the Anudrutam. Correctly identifying the vertical line as the symbol for Laghu is foundational.

245. (C) Synchronize intricate, mathematical Bol and Tatkar patterns flawlessly.
Kathak accompaniment is challenging because it requires the Tabla player to perfectly synchronize with the dancer's complex footwork, known as Tatkar. The performer must be able to echo or anticipate intricate mathematical patterns and Tihaies while maintaining a steady pulse. This high level of rhythmic interaction and the need for coordination between the drum and the dancer's feet are demanding.

246. (B) The mathematical permutations of starting points and syllable lengths to resolve on Sam.
The fundamental principle behind the mathematical classification of Tihaies is the precise calculation of rhythmic units. By analyzing different starting points within a cycle and adjusting the length of syllables, musicians ensure that the three repetitions resolve exactly on the Sam. This scientific approach to rhythm allows for a systematic exploration of all possible ways to conclude any rhythmic percussion composition.

247. (D) 1, 2, and 3
Varnas are the building blocks of drumming. Compound syllables like 'Dha' and 'Dhin' are formed by playing strokes on the right and left drums simultaneously. For instance, 'Dha' combines 'Ta' and 'Ge', while 'Dhin' combines

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'Tin' and 'Ge'. Most right-hand syllables like 'Na' are played on the Kinar. However, the syllable 'Tun' is an open sound on the right.

248. (C) Statement I is true but Statement II is false.
In the Bhatkhande notation system, numerical values like 2, 3, or 4 are used to indicate the positions of subsequent accented beats, or Talis, within a taal. However, the symbol 0 does not signify the end of a composition; instead, it is the standard marker for the Khali, or unaccented beat. Understanding these specific symbols is essential for correctly interpreting rhythm.

249. (C) Tarana - Dhamar
Tarana is a fast-paced vocal form usually performed in Drut Laya and accompanied by taalas like Teentaal or Ektaal. Dhamar Taal, with its fourteen beats and asymmetrical structure, is specifically associated with the Dhamar vocal style, which has a distinct festive mood. Pairing Tarana with Dhamar is incorrect, as they belong to different performance traditions and require different rhythmic characters.

250. (A) Biad
To perform a rhythmic cycle at exactly 1.75 times the base tempo, a musician must implement Biad Layakari. This corresponds to a mathematical ratio of 7:4, where seven strokes are played in the time of four beats. This advanced technique creates a complex and driving rhythmic texture, demonstrating the performer's ability to execute sophisticated fractional speeds while maintaining the underlying taal pulse.

251. (B) The primary syllables or rhythmic alphabets
Within the theoretical framework of Avanadhavadhya, Varnas are defined as the fundamental building blocks of rhythmic communication. These represent the primary syllables or rhythmic alphabets produced on membranophone instruments like the Tabla and Pakhawaj. Mastering these Varnas is essential for understanding how independent strokes are synthesized into the complex rhythmic phrases used in classical performances.

252. (A) The Tabla uses finger techniques while the Pakhawaj uses open-handed strokes.
The distinct playing techniques for these instruments reflect their unique stylistic and technical divergences. The Tabla emphasizes delicate finger techniques and tonal resonance to create its characteristic sound. In contrast, the Pakhawaj relies on open-handed, resonant strokes that are better suited for its traditional repertoire and historical context within the broader category of Avanadhavadhya percussion instruments.

253. (C) To understand how primary syllables are executed and synthesized into phrases
Conducting a systematic and detailed study of Varnas allows students and scholars to comprehend the foundational acoustics of percussion. This academic inquiry focuses on how these primary syllables are independently executed by the performer. Subsequently, the study reveals the methods through which these individual units are synthesized to form the extended rhythmic structures and phrases essential for mastery.

254. (D) A deep understanding of how syllables interact to create extended structures
Mastering percussion instruments through a systematic pedagogical approach requires more than simple practice of isolated strokes. It necessitates a deep understanding of the interactions between various foundational syllables. By learning how these units create extended rhythmic structures, students can successfully navigate the applied theory of the instruments and execute the complex musical patterns required in professional settings.

255. (C) Insights into foundational acoustics and mechanical articulation
Analyzing the specific playing techniques of Varnas and their various combinations provides musicologists with significant insights. These scholarly investigations uncover the foundational acoustics and mechanical articulation unique to instruments like the Tabla and Pakhawaj. Understanding these mechanical properties is vital for documenting the technical nuances that define the stylistic differences between various traditional rhythmic systems in Indian music.

256. (B) The ten vital elements serving as the life force of a rhythmic cycle
In classical rhythmic theory, the Ten Pranas of Taal are recognized as the ten vital elements that

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toward the end of a solo recital to demonstrate the percussionist's technical speed, clarity, and stamina, providing an energetic and high-paced conclusion to themes.

201. (C) 2, 3, 4, etc.
In the Bhatkhande notation system, accented beats within a taal are marked with symbols. While the first and most important beat, the Sam, is denoted by an X, subsequent accented beats, known as Talis, are indicated by their respective numerical positions, such as 2 or 3. This numerical system helps musicians identify the internal structure and accents of the taal.

202. (A) 1, 2, 3, and 4
The ten pranas of taal represent a holistic scientific framework for understanding rhythm. Kaal measures absolute time, while Marg defines the rhythmic path. Kriya involves the physical actions of marking time, and Anga describes the internal structural components of a cycle. Together with other pranas like Laya and Jati, they provide a comprehensive theoretical basis for all aspects of classical rhythm.

203. (A) Both Statement I and Statement II are true.
Shatpitaputrak is a Margi taal consisting of several units, including the Plut. In the ancient system, a Plut was valued at three matras. These Margi taalas and their detailed rules were extensively documented in authoritative historical treatises such as the Natya Shastra and Sangeet Ratnakar. This preservation allows contemporary scholars to understand the complex rhythmic foundations of ancient music.

204. (B) Tevra - 7 beats (3+2+2)
Tagore adapted the traditional Tevra Taal for use in his songs. In the Rabindra Sangeet tradition, it consists of seven beats typically divided into a 3+2+2 structure. While other cycles like Sasthi have six beats and Ekadashi has eleven, identifying Tevra as a seven-beat taal is correct. This asymmetrical division reflects Tagore's innovative approach to aligning rhythmic cycles with meter.

205. (C) The rise of the delicate Khayal and Thumri genres.
The shift from Pakhawaj to Tabla as the dominant percussion instrument in North India was largely due to changes in musical taste. As the solemn Dhrupad style gave way to the more lyrical, intricate, and delicate Khayal and Thumri genres, a more versatile drum was needed. The Tabla's ability to produce crisp, nuanced, and fast-paced sounds made it perfectly suited.

206. (D) Svara
In Indian music, 'Svara' refers to a melodic note or pitch within a raga. While percussion instruments produce sounds of varying tones, Svara is fundamentally a melodic concept rather than a drumming technique. Methods like Meend, Ghis, and Krintan are specific physical actions used to manipulate the drum's sound, whereas Svara belongs to the realm of melody and vocal scales.

207. (A) 1, 2, and 3
Karnatak taalas are defined by their Anga structures. Dhruva Taal in Chatusra Jati totals fourteen beats. Eka Taal consists of a single Laghu Anga, and Jhampa Taal includes an Anudrutam. However, it is incorrect to say all Sapta Taalas have eight beats, as their durations vary significantly based on their unique Anga sequences and the chosen Jati of the Laghu.

208. (C) Statement I is true but Statement II is false.
In Staff Notation, rest symbols represent periods of silence corresponding to note values. A Crotchet rest indicates silence for one beat, matching the duration of a Crotchet note. However, a Quaver rest represents silence for only half of a beat, not two beats. A two-beat silence is indicated by a Minim rest. Therefore, the second statement is mathematically incorrect within theory.

209. (B) Kathak accompaniment strictly avoids all uses of Relas and Tukadas.
Accompaniment for Kathak dance is highly dynamic and frequently utilizes energetic rhythmic pieces like Relas and Tukadas. These forms are essential for matching the dancer's rapid footwork and highlighting complex resolutions known as Tihaies. Stating that these pieces are strictly avoided is incorrect, as they are actually integral components of a standard Kathak performance and provide much rhythmic excitement.

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265. (A) The structured universalism of Margi and the dynamic flexibility of Deshi
The transition of classical rhythmic structures is marked by the historical interaction between two distinct concepts. This involves the structured universalism found in the Margi system and the dynamic flexibility inherent in the Deshi paddhatis. As these systems merged or gave way to one another, they formed a foundational framework that explains the evolution of modern rhythmic patterns and practices.

266. (B) Around a mathematical framework of fundamental rhythmic families
The Karnataka Taal system is fundamentally structured around a mathematically precise framework. This system utilizes fundamental rhythmic families to organize its various cycles and patterns. Unlike more fluid systems, the Karnataka approach emphasizes structural clarity and mathematical consistency, providing a rigorous theoretical basis for percussionists to master the complex rhythmic demands of the South Indian classical music tradition.

267. (B) They exhibit modifications for lyrical and thematic expressions.
Taalas used within Rabindra Sangeet are frequently characterized by specific structural modifications. These changes are intentionally designed to complement the lyrical and thematic expressions of the music. By adapting the rhythm to the poetry, these Taalas differentiate themselves from the stricter classical bounds found in other systems, prioritizing the emotional and narrative delivery of the vocal composition over rigid theory.

268. (A) Its unique paddhati
In the context of Uttar Bhartiya Sangeet, the specific cyclic patterns used in performances are governed by its unique paddhati. This system provides the rules and structures that define how rhythm is executed in North Indian classical music. Understanding this paddhati is essential for performers to correctly navigate the rhythmic geography and stylistic nuances required for authentic instrumental or vocal accompaniment.

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269. (C) To identify cross-cultural influences and distinctiveness
Adopting a multi-system approach allows musicologists to integrate knowledge from various regional traditions, including the North Indian, Karnataka, and Rabindra Sangeet systems. This comprehensive method is essential for identifying cross-cultural influences and structural distinctiveness within rhythmic theory. By mapping these different frameworks together, scholars can better understand the diverse and interconnected nature of rhythmic practices across the entire subcontinent.

270. (D) Detailed knowledge of Uttar Bhartiya and Karnataka Taalas
To perform a case-oriented comparative analysis of rhythmic geography, scholars must possess a broad range of expertise. This requires detailed knowledge of the Uttar Bhartiya Taal Paddhati alongside a strong working knowledge of the Karnataka Taal system. Integrating these diverse classical frameworks allows for a more effective evaluation of how different regional systems maintain their unique structural characteristics and stylistic identities.

271. (C) The continuous, uninterrupted flow of time in a performance
Laya is defined as the fundamental tempo that serves as the foundation of any rhythmic performance. It represents the continuous and uninterrupted flow of time that remains constant throughout the music. Establishing a stable Laya is the first step for any percussionist, as it provides the necessary metric background against which more complex rhythmic improvisations and divisions can be executed accurately.

272. (B) Intricate rhythmic play or divisions of continuous tempo
Layakari denotes the intricate rhythmic play or fractional divisions of the established continuous tempo. While the Laya remains the constant pulse, Layakari involves the calculated distribution of beats and fractions within that framework. This practice allows performers to demonstrate their technical proficiency and creative skills by creating complex rhythmic patterns that interact dynamically with the foundational time cycle of the performance.

constitute the life force of any rhythmic cycle. These elements define the essential structural and temporal boundaries of the music. Scholars utilize this framework to understand the intrinsic life force and the complex architectural framework that governs advanced rhythmic performance traditions.

257. (D) The macro and micro aspects of time management
The Ten Pranas of Taal serve as the fundamental guiding principles for managing time within a musical composition. They dictate both the macro and micro aspects of time management, ensuring that the performance remains structurally sound. This framework allows practitioners to navigate complex metric structures with precision by providing a standardized method for governing every temporal detail of the cycle.

258. (A) To assess structural integrity and aesthetic delivery of the cycle
Musicologists utilize the framework provided by the Ten Pranas to perform a rigorous evaluation of rhythmic performances. By applying these ten vital elements, they can accurately assess the structural integrity and aesthetic delivery of a specific cycle. This systematic approach ensures that the evaluation remains objective and focused on how the Taal functions as an independent structural entity.

259. (C) Duration, tempo, accents, and rhythmic divisions
Systematically breaking down the Ten Pranas of Taal allows scholars to gain a comprehensive understanding of how time is traditionally codified in classical music. This analysis focuses on essential components such as duration, tempo, accents, and rhythmic divisions. These elements are vital for defining the structural boundaries and the overall functional behavior of a rhythmic cycle during a performance.

260. (A) How it breathes and functions independently of melody
An advanced comprehension of rhythmic cycles requires a detailed study of the Ten Pranas because they reveal how a Taal breathes and functions. This functional independence is particularly important when considering the Taal apart from any melodic accompaniment. Mastering these concepts provides theoreticians and practitioners with the necessary analytical tools to deconstruct the life force of advanced cycles.

261. (D) As an ancient, formalized, and spiritually oriented rhythmic system
The Margi system is characterized in historical treatises as an ancient and formalized framework for rhythmic theory. It is distinct for being spiritually oriented and governed by rigid rules that ensure universal application. Unlike more localized systems, the Margi paddhati represents a structured universalism that provided a foundational standard for early classical music traditions and rhythmic structures across the subcontinent.

262. (B) Its focus on regional, evolving, and culturally diverse practices
The Deshi Taal system is defined by its focus on regional, evolving, and culturally diverse rhythmic practices. Unlike the formalized Margi system, Deshi paddhatis are dynamic and adapt to the specific aesthetic requirements of localized populations. This system reflects the cultural diversity and practical innovations that have historically shaped the development and variety of modern rhythmic patterns in different regions.

263. (C) Rigid rules and universal applications
According to ancient treatises, the Margi paddhati was a strictly governed system that relied on rigid rules and universal applications. This formalized approach ensured that rhythmic practices remained consistent and followed a standardized theoretical framework. The reliance on these strict guidelines allowed the Margi system to maintain its spiritual orientation and structural integrity throughout the early history of Indian music.

264. (D) It identifies which patterns retain Margi traits or Deshi innovations.
Conducting a comparative analysis of the Margi and Deshi systems allows scholars to trace the historical development of rhythmic structures. This approach makes it possible to identify which contemporary rhythmic patterns retain ancient Margi traits and which are products of regional Deshi innovations. Such analysis clarifies how universal rules interacted with localized practices to create the modern rhythmic landscape.

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melodic improvisations and thematic delivery. In this context, the Tabla serves as a background pulse that ensures the performance remains metrically grounded without distracting from the soloist's melodic and creative expression in classical settings.

282. (B) As an interactive and competitive dynamic with rhythmic dialogues
Tabla accompaniment in instrumental music is characterized by an interactive and highly competitive dynamic. This style features complex rhythmic dialogues and aggressive improvisational exchanges between the soloist and the percussionist. Unlike the more supportive role in vocal music, this context allows the Tabla player to engage directly with the instrumentalist, creating a vibrant and technically demanding performance centered on rhythmic interplay.

283. (C) Synchronizing with dancer footwork and understanding choreography
Providing Tabla accompaniment for Kathak Dance requires the percussionist to possess the specific skill of synchronizing with the dancer's footwork. This involves translating visual movements into acoustic rhythmic syllables with precision. The performer must also have a deep understanding of dance choreography and dramatic timing to effectively support the dancer's performance and ensure that the audio and visual elements align.

284. (D) The nature of the primary performance medium
The distinct stylistic shifts observed in Tabla accompaniment methodologies are primarily dictated by the nature of the primary performance medium. Whether the Tabla is paired with vocal music, instrumental music, or Kathak Dance, the percussionist must adapt their technique to suit the specific requirements of the soloist. This adaptability ensures that the accompaniment remains appropriate for the aesthetic and structural needs.

285. (A) The versatile applied techniques and theoretical frameworks required
Analyzing Tabla accompaniment across vocal, instrumental, and dance contexts highlights the versatile applied techniques and adaptable theoretical frameworks required by practitioners. This study demonstrates how a skilled percussionist must modify their approach based on the specific medium of performance. Understanding these variations is essential for mastering Avanadhavadhya theory and achieving the technical proficiency needed to perform in diverse artistic settings.

286. (B) The inherent meter or poetic rhythmic flow
Chhand is defined as the inherent meter or the poetic rhythmic flow of a composition. It represents the natural pulse and aesthetic movement that exists within the music. While the Taal provides the formalized time cycle, the Chhand influences how the rhythmic phrases are structured and felt, providing a foundational sense of meter that guides the performer's interpretation and delivery.

287. (B) It shapes internal phrasing and aesthetic weight of the beats.
A specific Chhand interacts with a given Taal by shaping the internal phrasing and aesthetic weight of the beats. This relationship determines how rhythmic patterns are distributed across the formalized time cycle. By understanding this interaction, percussionists can create phrases that feel natural and aesthetically pleasing, ensuring that the rhythmic movement aligns with the underlying meter and flow of the music.

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288. (B) A phrase repeated exactly three times to culminate on the beat
The basic structure of a Tihai is defined as a rhythmic phrase that is repeated exactly three times. The purpose of this repetition is to create rhythmic tension that culminates precisely on the primary beat, or Sum, of the Taal. This form of resolution is a fundamental aspect of rhythmic improvisation, requiring the performer to calculate the phrasing with great accuracy.

289. (A) Rigorous calculation to align phrasing with Chhand and Taal
Composing Tihaies of different matras requires rigorous mathematical calculation to ensure that the phrasing aligns perfectly with the underlying Chhand and Taal. Percussionists must carefully plan the length and placement of each repetition so that the final stroke resolves flawlessly on the primary beat. This process is essential for creating

55. Which of the following is NOT considered a traditional Tabla Gharana?
(A) Delhi
(B) Lucknow
(C) Farrukhabad
(D) Maihar

56. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The text 'Ashtottar Shat Taal Lakshanam' remains critical for understanding ancient rhythmology.
Reason (R): It provides the characteristic features (Lakshanas) of the traditional 108 Talas used in Margi and early Deshi Sangeet.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

57. An academic analyzes the poetic meter (Chand) in vocal compositions and its mapping onto rhythmic structures. Which text would be highly relevant for this application?
(A) Chand Avam Roop Vidhan
(B) Sangeet Parijat
(C) Sangeet Darpan
(D) Ragamala

58. Consider the following attributes regarding Purshottam Das Pakhawaji:
I. He belonged to the Nathdwara tradition.
II. He was a master of Pakhawaj playing.
III. He primarily accompanied Haveli Sangeet.
IV. He composed heavily for Western symphony orchestras.
V. He contributed significantly to preserving traditional Pakhawaj parans.
Which of the attributes given above are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

59. What does the term 'Mela' specifically define in the context of medieval South Indian texts?
(A) A festival of musicians
(B) A parent scale from which various Ragas are derived
(C) A rhythmic pattern played on the Mridangam
(D) A type of ancient stringed instrument

60. Identify the incorrect pair regarding modern scholars and their fields:
(A) Sudhir Kumar Saxena - Aesthetics of Rhythm
(B) Bhatkhande - Pakhawaj Vadan
(C) Aban Mistry - History of Tabla and Pakhawaj Gharanas
(D) Girish Chandra Shrivastava - Documentation of Talas

61. Given below are two statements:
Statement I: Chhote Lal Mishra contributed significantly to the academic literature of Tabla through his book 'Tabla Granth Manjusha'.
Statement II: Chhote Lal Mishra completely disregarded the practical performance aspect of Tabla in his teachings.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

62. Arrange the following musicological texts in their correct chronological order of creation:
I. Natya Shastra
II. Sangeet Ratnakar
III. Sangeet Parijat
IV. Laya Taal Vichar Manthan
Which of the following is the correct order?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) II, III, I, IV

63. Identify the correct pair:
(A) Sangeet Samayasara - Nanyadev
(B) Bruhad Deshi - Sharangdeva
(C) Sangeet Raj - Maharana Kumbha
(D) Ragavibodha - Ahobal

64. What is the most appropriate description of the content in 'Tabla of Lucknow'?
(A) It provides a detailed account of the repertoire, socio-cultural context, and stylistic identity of the Lucknow Tabla

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298. (B) They require phrases to land on the beat during repetitions.
The mathematical calculation of Firmaishi and Kamali Chakradars is particularly complex because they require specific phrases to land on the primary beat during their successive repetitions. Unlike simpler forms, these variations demand that the performer manage internal resolutions while progressing toward the final stroke. This requires a high level of mathematical precision to ensure that each section aligns with the Taal.

299. (C) A framework known as the Chakra of thirty-two Tihaies
Acharya Brihaspati is credited with the systematic categorization of a conceptual framework known as the Chakra of thirty-two Tihaies. This framework provides a rigorous mathematical and structural matrix for composers and performers. By organizing these rhythmic resolutions into a standardized system, Brihaspati offered a comprehensive tool for analyzing and creating the complex patterns that define the pinnacle of formal rhythmic computation.

300. (D) It adheres to lyrical and structural gaits of the Tabla.
A Chakradar Gat is distinct from other forms because it adheres to the specific lyrical and structural gaits of the Tabla. While it follows the threefold macro-structure common to all Chakradars, its internal composition is influenced by the unique syllables and stylistic nuances of Tabla playing. This adherence to the instrument's specific character ensures that the Gat remains stylistically appropriate.

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Margi Tala system.
(C) She authored 'Bhartiya Sangeet Men Taal Chand Avam Roop Vidhan'.
(D) She provided a highly academic perspective on Tala aesthetics.

18. An artist wishes to master the traditional Baaj of the Ajrada Gharana of Tabla. Understanding the origins and stylistic nuances of this Gharana would most likely require studying the works of which scholar?
(A) Dr. Aban Mistry
(B) V.N. Bhatkhande
(C) Venkatmakhi
(D) Matang

19. How does the text 'Sangeet Ratnakar' define 'Margi' Sangeet?
(A) Music created by humans for the purpose of mere entertainment
(B) Music that is specific to ancient regional folk music traditions
(C) Music discovered by Brahma and practiced for spiritual liberation
(D) Music that is entirely devoid of any repetitive rhythmic cycle

20. Given below are two statements:
Statement I: The text 'Ashtottar Shat Taal Lakshanam' details the characteristics of 108 traditional Talas.
Statement II: These 108 Talas are currently the primary rhythm cycles used in modern Khayal singing.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

21. Which of the following is NOT typically a subject discussed in Prof. Sudhir Kumar Saxena's 'Aesthetics of Tabla'?
(A) The philosophical implications of Laya
(B) The visual design of the Sitar
(C) The aesthetic beauty of Bol structures
(D) The phenomenological experience of rhythm

22. Which of the following correctly describes a major achievement of Pandit V.D. Paluskar?
(A) He authored the highly technical text titled Sangeet Parijat.
(B) He founded the Gandharva Mahavidyalaya for music education.
(C) He invented the complex ancient rhythm drum called Pakhawaj.
(D) He classified all Ragas strictly into the 72 Melakartas.

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23. What is the most appropriate reason for considering 'Bhartiya Sangeet Vadya' a monumental text?
(A) Offering the first comprehensive English translation of Vedic hymns
(B) Listing biographies of famous and purely Western musicians
(C) Focusing solely on vocal techniques of the Dhrupad tradition
(D) Providing exhaustive historical and structural analysis of instruments

24. What was the primary effect of Venkatmakhi's categorization of Melas on South Indian Music?
(A) It provided a mathematically complete system of 72 fundamental scales.
(B) It led to the total and complete abandonment of Ragas.
(C) It restricted performances to only ten specific Ragas.
(D) It removed rhythm from all types of classical music.

25. Applying the principles of 'Taal Kosh', how would a student best utilize this text?
(A) As a specialized dictionary of Ragas and their time theories
(B) As a manual for constructing vocal melodies and ornaments
(C) As a reference for various Talas, Thekas, and Bol patterns
(D) As a historical novel about lives of famous ancient musicians

26. Who is the author of the text 'Sangeet Darpan'?
(A) Damodar Pandit
(B) Ahobal
(C) Somnath
(D) Ramamatya

27. Consider the following statements regarding 'Bhartiya Talon Ka Shastriya Vivechan':

8. Consider the following texts attributed to Pundarik Vitthal:
I. Sadragachandrodaya
II. Ragamala
III. Ragamanjari
IV. Nartananirnaya
V. Chaturdandi Prakashika
Which of the texts given above were actually written by Pundarik Vitthal?
(A) I, II, III and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

9. What is the fundamental definition of 'Deshi' music as stated in Matang's Bruhad Deshi?
(A) Music strictly bound by complex Vedic sacrificial rituals
(B) Music played exclusively on various percussion instruments
(C) Music pleasing to hearts of people in diverse regions
(D) Music that is entirely independent of any set rhythmic cycle

10. Identify the incorrect pair of musicologist and their respective text:
(A) Damodar Pandit - Sangeet Raj
(B) Ramamatya - Swaramelakalanidhi
(C) Somnath - Ragavibodha
(D) Ahobal - Sangeet Parijat

11. Given below are two statements:
Statement I: V.N. Bhatkhande introduced a systematic notation system for North Indian classical music.
Statement II: V.D. Paluskar strongly opposed the use of any notation system in Indian music.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

12. Arrange the following musicological texts in their correct chronological order of creation:
I. Natya Shastra
II. Sangeet Ratnakar
III. Bruhad Deshi
IV. Chaturdandi Prakashika
Which of the following is the correct order?
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, III, IV, II

13. Identify the correct pair of author and their notable conceptual contribution:
(A) Venkatmakhi - Conceptualized the 10 Thaat classification system
(B) Bhatkhande - Formulated the 72 Melakarta scale organization
(C) Ahobal - Placed Swaras on the Veena string using measurements
(D) Somnath - Credited with the invention of the modern Tabla

14. Which of the following best describes the core objective of the text 'Sangeet Samayasara'?
(A) To document the history of Western classical music traditions
(B) To serve as a manual for constructing various stringed instruments
(C) To translate Natya Shastra into the medieval Persian language
(D) To explain the practical aspects of Deshi Sangeet and Talas

15. A researcher studying the structural framework of North Indian Talas refers to a text that systematically categorizes Talas based on their mathematical properties and phonetic syllables. Which of the following modern scholars' works is most relevant to this study?
(A) Nikhil Ghosh
(B) Ahobal
(C) Nanyadev
(D) Parashwadev

16. The widely acclaimed treatise 'Sangeet Raj' was authored by which prominent historical figure?
(A) Raja Mansingh Tomar
(B) Maharana Kumbha
(C) Swami Haridas
(D) Tansen

17. Which of the following statements is incorrect regarding Dr. Subhadra Chaudhary's contributions?
(A) She extensively analyzed the rhythmic structures of Indian music.
(B) She completely rejected the traditional

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CHAPTER 06

History of Music, Treies and Controbution of Musocoligist

1. Who among the following is the author of the ancient treatise Natya Shastra?
(A) Matang
(B) Bharat
(C) Sharangdeva
(D) Nanyadev

2. Consider the following statements regarding the contents of Natya Shastra:
I. It contains detailed discussions on Rasa theory.
II. It describes the characteristics of Shruti and Swara.
III. It completely ignores the classification of musical instruments.
IV. It mentions the concept of Dhruva Gana.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

3. Which of the following is a correct statement regarding Matang's contribution to Indian music?
(A) He established the 72 Melakarta system.
(B) He authored the text Sangeet Ratnakar.
(C) He was the first to define the word 'Raga' in Bruhad Deshi.
(D) He primarily propagated the Dhrupad style of singing.

4. Match the following texts in List I with their respective authors in List II:
List I: (Texts)
P. Sangeet Ratnakar
Q. Sangeet Samayasara
R. Bharat Bhashyam
S. Bruhad Deshi
List II: (Authors)
1. Parashwadev
2. Nanyadev
3. Sharangdeva
4. Matang
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-2, S-4

5. Which of the following chapters is NOT a part of Sharangdeva's Sangeet Ratnakar?
(A) Swaragatadhyaya
(B) Prabandhadhyaya
(C) Melakartadhyaya
(D) Taaladhyaya

6. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Bharat's Natya Shastra is considered the foundational text for Indian dramaturgy and musicology.
Reason (R): It provides the earliest comprehensive framework for both theatrical arts and musical aesthetics, including the Rasa theory.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. If a musicologist is attempting to tune a Veena based on the standard 22 Shruti system mentioned in ancient texts, whose primary methodology involves the experiment of Chatush Sarana?
(A) Somnath
(B) Ramamatya
(C) Venkatmakhi
(D) Bharat

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I. It critically examines the classical basis of Indian Talas.
II. It was written by Arun Kumar Sen.
III. It discusses the evolution of modern Talas from ancient systems.
IV. It is completely focused on Carnatic vocal music.

Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

28. Which of the following is a correct statement about Pundarik Vitthal?
(A) He was a 20th-century Tabla maestro.
(B) He integrated North and South Indian musical concepts in his treatises.
(C) He is credited with the invention of the harmonium.
(D) He strictly opposed the Persian influence on Indian music.

29. Match the following modern scholars in List I with their respective contributions or texts in List II:

List I: (Scholars)
P. Dr. Aban Mistry
Q. Girish Chandra Shrivastava
R. Sudhir Mainkar
S. Dr. Yogmaya Shukla

List II: (Contributions/Texts)
1. Laya Taal Vichar Manthan
2. Tabla Vadan Mein Nihit Saundaraya
3. Pakhawaj avam Table ke Gharane avam Parmparayen
4. Taal Kosh

(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-4, R-1, S-3

30. Which of the following percussionists is NOT primarily associated with the Pakhawaj tradition?
(A) Purshottam Das Pakhawaji
(B) Swami Pagal Das
(C) Ayodhya Prasad
(D) Chhote Lal Mishra

31. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): V.N. Bhatkhande classified North Indian Ragas into 10 basic Thaats.
Reason (R): The 10 Thaat system offered a practical and simplified pedagogical framework compared to the complex Raga-Ragini system.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

32. If a student is researching the philosophical and structural unity underlying the diverse rhythmic cycles in Indian music, which text would be most directly applicable?
(A) Natya Shastra
(B) Bhartiya Taal Men Anekata Mein Ekta
(C) Swaramelakalanidhi
(D) Sangeet Parijat

33. Consider the following statements about Nikhil Ghosh:
I. He was a renowned Tabla maestro.
II. He developed a new system of notation for Indian music.
III. He authored 'Fundamentals of Raga and Tala'.
IV. He founded the Sangeet Mahabharati institution.
V. He exclusively played the Pakhawaj and shunned the Tabla.

Which of the statements given above are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

34. How is the term 'Gharana' best defined in the context of Tabla and Pakhawaj?
(A) A physical building where instruments are manufactured
(B) A specific lineage and stylistic tradition of playing passed down from Guru to Shishya
(C) A specific rhythm cycle of 16 beats
(D) A type of metallic percussion instrument

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dynamic resolutions that respect the structural boundaries of the rhythm.

290. (C) Expertly calculated Tihaies
Rhythmic tension in a performance is generated through complex phrasing and then released through the execution of expertly calculated Tihaies. These resolving patterns provide a sense of completion and mathematical balance to the improvisation. By successfully landing on the primary beat after three repetitions, the percussionist demonstrates their control over the rhythmic structure and satisfies the listener's expectation for resolution.

291. (A) It incorporates a rest or pause between its identical sections.
A Damdar Tihai is distinguished by the inclusion of a calculated rest or pause, known as a dam, between its three identical sections. This pause adds a specific rhythmic character to the resolution, allowing for a momentary breath within the phrase. The strategic placement of these rests requires precise timing to ensure the Tihai still resolves accurately on the primary beat.

292. (D) Consecutively without any intervening pause
A Bedam Tihai is executed consecutively without any intervening pause or rest between its three repeated sections. The term itself implies the absence of a "dam" or breath. This type of Tihai creates a continuous and rapid flow of rhythmic energy, demanding high levels of technical precision and speed from the performer to maintain clarity while approaching the final resolution beat.

293. (B) Nine distinct repetitions resolving on the primary beat
The Nauhakka is a specialized structural form of Tihai that consists of nine distinct repetitions. These repetitions are calculated to resolve collectively on the primary beat of the rhythmic cycle. Mastery of the Nauhakka demonstrates a performer's ability to handle extended sequences of repetition while maintaining the mathematical accuracy required to ensure the final stroke lands perfectly within the established Taal.

294. (C) A Tihai repeated three times to extend rhythmic tension.
The macro-structure of a Chakradar Tihai is characterized by a phrase that is itself a Tihai, which is then repeated three times. This results in a significantly extended rhythmic pattern that builds tension over a longer duration. By utilizing this threefold repetitive macro-structure, percussionists can create complex and dramatic resolutions that showcase their mathematical acumen and mastery of advanced rhythmic theory.

295. (D) Their internal pauses and repetitions
Scholars categorize specific Tihai forms like Damdar, Bedam, Nauhakka, and Chakradar primarily based on their internal pauses and repetitions. By analyzing the presence or absence of rests between phrases and the total number of repetitions, researchers can distinguish between these different resolving patterns. This classification helps in understanding how percussionists manipulate time and space to create varied aesthetic effects in performances.

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296. (D) They all utilize the threefold repetitive macro-structure.
Chakradar Gat, Chakradar Tukada, and Chakradar Paran all share a fundamental structural characteristic. They utilize a threefold repetitive macro-structure, where a specific rhythmic phrase is repeated three times to reach a resolution. While they differ in length and the types of strokes used, the underlying mathematical principle of repeating the entire sequence three times remains consistent across all three specialized forms.

297. (A) It incorporates heavy strokes associated with the Pakhawaj.
A Chakradar Paran is specifically defined by its use of heavy, resonant strokes that are traditionally associated with the Pakhawaj instrument. While it follows the same threefold repetitive structure as other Chakradar forms, the choice of these specific syllables gives it a distinct character. This form reflects the influence of Pakhawaj traditions within the broader context of applied Avanadhavadhya rhythmic theory.

is merely a mechanical metronome beat without any aesthetic dimension.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

46. Which of the following scholars is NOT associated with literature on Tabla and rhythm?
(A) Girish Chandra Shrivastava
(B) Chhote Lal Mishra
(C) Ahobal
(D) Arvind Mulgaonkar

47. Which statement correctly identifies a feature of Ahobal's 'Sangeet Parijat'?
(A) It describes the length of the Veena string to accurately pinpoint Swara placements.
(B) It deals exclusively with the manufacturing of Tabla.
(C) It lists 108 Karanas of dance.
(D) It is a text solely dedicated to the history of Western notation.

48. What is the overarching significance of 'Tabla Puran'?
(A) Providing historical and mythological narratives on Tabla evolution
(B) Serving as a critical academic analysis of modern film music trends
(C) Outlining the specific technical rules for playing the harmonium
(D) Translating the ancient Greek musical texts into regional languages

49. The widespread availability of formal, structured music education in modern India is primarily a cause-and-effect result of the institutional frameworks established by:
(A) Sharangdeva and Matang
(B) V.N. Bhatkhande and V.D. Paluskar
(C) Somnath and Ramamatya
(D) Parashwadev and Nanyadev

50. If a scholar applies the rules of 'Chaturdandi Prakashika' to create new scales, they are primarily working with the concept of:
(A) 72 Melakarta
(B) 10 Thaats
(C) 108 Talas
(D) 22 Shrutis

51. Who is the author of 'Ragavibodha'?
(A) Ramamatya
(B) Somnath
(C) Venkatmakhi
(D) Ahobal

52. Consider the following statements regarding 'Tabla' by Arvind Mulgaonkar:
I. It is a comprehensive book covering theory, history, and practice of Tabla.
II. It includes extensive notations of traditional compositions.
III. It discusses the distinctive features of various Tabla Gharanas.
IV. It was written in the 15th century.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

53. Which of the following correctly describes Swami Pagal Das?
(A) He was a legendary Pakhawaj maestro and scholar from Ayodhya.
(B) He was a prominent Sitarist of the Maihar Gharana.
(C) He invented the modern notation system.
(D) He authored the ancient text Sangeet Ratnakar.

54. Match the following texts in List I with their focus areas in List II:
List I: (Texts)
P. Aesthetics of Tabla
Q. Bhartiya Sangeet Vadya
R. Taal Kosh
S. Solo Tabla Drumming of North India
List II: (Focus Areas)
1. Analytical study of Tabla solos
2. Encyclopedia of rhythmic cycles
3. Philosophical beauty of rhythm
4. History of Indian instruments
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-1, Q-4, R-2, S-3

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35. Identify the incorrect pair regarding the texts and their subject matter:
(A) Table Ka Udagam Vikas avam Vadan Shailiyan - Evolution and playing styles of Tabla
(B) Aesthetics of Tabla - Philosophical and aesthetic analysis of Tabla drumming
(C) Taal Vadya Parichaya - Introduction to various percussion instruments
(D) Solo Tabla Drumming of North India - History of South Indian vocal music

36. Given below are two statements:
Statement I: 'Tabla of Lucknow' is a significant ethnomusicological study focusing on the cultural and musical context of the Lucknow Tabla Gharana.
Statement II: The text totally disregards the socio-cultural aspects of the musicians and focuses only on mathematical notation.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

37. Which of the following is NOT an ancient text of Indian music?
(A) Bruhad Deshi
(B) Sangeet Ratnakar
(C) Laya Taal Vichar Manthan
(D) Bharat Bhashyam

38. Which statement is correct regarding Nanyadev's contribution?
(A) He wrote the text 'Bharat Bhashyam', also known as 'Saraswati Hridayalankar'.
(B) He was the primary architect of the modern Tabla.
(C) He formulated the 10 Thaat system.
(D) He translated Sangeet Ratnakar into English.

39. What is the most appropriate description of Madhukar Ganesh Godbole's contribution?
(A) He was a pioneering Dhrupad singer.
(B) He invented the notation system used in Carnatic music.
(C) He contributed significantly to the pedagogical literature of Tabla and rhythm through his texts.
(D) He was exclusively a sitar maker.

40. A percussionist performs a complex Peshkar, displaying deep aesthetic contemplation of Laya. This performance is a direct practical manifestation of the theories discussed in:
(A) Swaramelakalanidhi
(B) Tabla Vadan Mein Nihit Saundaraya
(C) Chaturdandi Prakashika
(D) Sangeet Parijat

41. Who among the following authored 'Tabla Granth Manjusha'?
(A) Arvind Mulgaonkar
(B) Bhagawat Sharan Sharma
(C) Chhote Lal Mishra
(D) Sudhir Kumar Saxena

42. Which of the following statements is incorrect concerning Ramamatya?
(A) He wrote Swaramelakalanidhi.
(B) His work was highly influential in the Vijayanagara Empire.
(C) He systematically reduced the number of functional Shrutis to 14.
(D) He totally rejected the concept of Mela.

43. A researcher analyzing the evolution of Tabla from the Pakhawaj should possess a high level of competency in understanding which scholar's works?
(A) Venkatmakhi
(B) Dr. Aban Mistry
(C) Ahobal
(D) Somnath

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44. What defines the core concept of 'Prabandha' as detailed in Sangeet Ratnakar?
(A) An unstructured vocal improvisation
(B) A specific class of ancient, structured musical compositions with defined Angas and Dhatus
(C) The process of tuning a percussion instrument
(D) A modern fusion music genre

45. Given below are two statements:
Statement I: Sudhir Mainkar's 'Laya Taal Vichar Manthan' provides a deep intellectual inquiry into the concepts of tempo and rhythm.
Statement II: Sudhir Mainkar argues that Laya

tradition.
(B) It details the tuning mechanisms of the Sitar.
(C) It focuses entirely on ancient Margi Talas.
(D) It is a biography of Bhatkhande.

65. If an educator is designing a syllabus on the fundamental structures and definitions of various Indian rhythm instruments, which text serves as the most appropriate foundational casebook?
(A) Taal Vadya Parichaya
(B) Ragavibodha
(C) Sangeet Darpan
(D) Swaramelakalanidhi

66. Who is known for authoring the influential rhythmic text 'Taal Prakash'?
(A) Bhagawat Sharan Sharma
(B) Subhadra Chaudhary
(C) Sudhir Mainkar
(D) Ramamatya

67. Which of the following statements about Somnath's Ragavibodha is incorrect?
(A) It is an important text of the medieval period.
(B) It introduces a system of notation for playing techniques on the Veena.
(C) It describes the concept of Mela and Raga.
(D) It completely abandons the concept of Shruti.

68. A student needs to effectively demonstrate the differences between the Farrukhabad and Ajrada styles of playing. This requires a competency deeply rooted in the analytical frameworks established by:
(A) Dr. Aban Mistry
(B) Bharat
(C) Matang
(D) Damodar Pandit

69. Define the concept of 'Graha' in the context of ancient Tala Prana.
(A) The starting point of the music in relation to the Tala cycle
(B) The physical material of the instrument
(C) The melodic scale of the composition
(D) The ending note of a performance

70. Given below are two statements:
Statement I: 'Table Ka Udagam Vikas avam Vadan Shailiyan' explores the historical emergence and stylistic evolution of the Tabla.
Statement II: The text proves conclusively that Tabla was invented during the Vedic period.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

71. Which of the following is NOT a concept detailed in Venkatmakhi's Chaturdandi Prakashika?
(A) Alapa
(B) Thaya
(C) Prabandha
(D) 108 Karanas of Dance

72. Which of the following is a correct statement regarding Dr. Yogmaya Shukla's work?
(A) She authored 'Tabla Vadan Mein Nihit Saundaraya'.
(B) She translated Bruhad Deshi into English.
(C) She proved that Pakhawaj evolved from the Tabla.
(D) She rejected the concept of aesthetics in percussion.

73. What is the most appropriate reason for the historical importance of Sangeet Ratnakar?
(A) It synthesizes the musical knowledge of ancient India and serves as a bridge to medieval musicology.
(B) It contains the earliest notations of Western classical music.
(C) It was the first book to describe the harmonium.
(D) It exclusively documents the folk music of South India.

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74. The emergence of the 'Gharana' system in Tabla was largely a cause-and-effect consequence of:
(A) The decentralization of royal patronage and regional isolation of musicians.
(B) The introduction of the notation system by Bhatkhande.
(C) The invention of the microphone.
(D) The translation of Natya Shastra.

133. Consider the following statements about Madhukar Ganesh Godbole:
I. He was a noted scholar and author in the field of Indian music rhythm.
II. He contributed significantly to the pedagogical literature of Tabla.
III. He is famous for his text 'Taal Parichay'.
IV. He was a prominent sitarist.
V. He completely rejected the Bhatkhande notation system.
Which of the statements given above are correct?
(A) I, II and III
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

134. Define 'Avartana' in the context of Indian Tala.
(A) A specific type of drum
(B) One complete cycle of a Tala
(C) The speed of the rhythm
(D) A rhythmic improvisation technique

135. Identify the incorrect pair regarding modern scholars and their focus:
(A) Dr. Aban Mistry - Research on female Tabla players and Gharana history
(B) Sudhir Kumar Saxena - Philosophical aesthetics of rhythm
(C) Subhadra Chaudhary - Metrical forms and Tala structures
(D) Arvind Mulgaonkar - 72 Melakarta classification

136. Given below are two statements:
Statement I: 'Solo Tabla Drumming of North India' highlights the evolution of Tabla from an accompanying instrument to a highly sophisticated solo instrument.
Statement II: Solo Tabla performances strictly follow the exact same structural rules as vocal Khayal performances.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

137. Arrange the following rhythmic compositions in the traditional order they are typically played in a solo Tabla recital:
I. Peshkar
II. Kayda
III. Rela
IV. Gat
Which of the following is the correct order?
(A) I, II, IV, III
(B) I, II, III, IV
(C) II, I, IV, III
(D) IV, III, II, I

138. Identify the correct pair of scholar and their corresponding achievement:
(A) Bhatkhande - Kramik Pustak Malika
(B) Venkatmakhi - Sangeet Ratnakar
(C) Sharangdeva - 10 Thaats
(D) Matang - Natya Shastra

139. What is the most appropriate description of the 'Deshi' Talas as discussed in medieval texts like Sangeet Ratnakar?
(A) They were heavily rigid, ritualistic rhythmic cycles.
(B) They were flexible, regionally diverse rhythmic cycles that evolved from folk and popular traditions.
(C) They were exclusively played on stringed instruments.
(D) They were mathematical constructs completely devoid of practical application.

140. A researcher analyzing the transmission of repertoire from the Delhi Gharana to the Farrukhabad Gharana is engaged in a case-based study heavily reliant on the historical mapping found in:
(A) Pakhawaj avam Table ke Gharane avam Parmparayen
(B) Sangeet Parijat
(C) Chaturdandi Prakashika
(D) Ragavibodha

141. Who is recognized for deeply analyzing the philosophical and aesthetic dimensions of Tabla in 'Aesthetics of Tabla'?
(A) Prof. Sudhir Kumar Saxena
(B) Dr. Aban Mistry
(C) Girish Chandra Shrivastava
(D) Arvind Mulgaonkar

142. Which statement is incorrect regarding Ahobal's method of establishing Swaras?
(A) He used the length of a vibrating string.

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(D) I, III, IV and V

84. How does Sharangdeva define 'Nada' in Sangeet Ratnakar?
(A) As merely a physical sound produced by striking an object
(B) As the primordial sound that is the essence of life and music, categorized into Ahat and Anahat
(C) As the visual representation of a musical note
(D) As the silence between two beats

85. Identify the incorrect pair of text and its primary subject:
(A) Sangeet Ratnakar - Comprehensive musicology
(B) Taal Kosh - Encyclopedia of rhythmic cycles
(C) Chaturdandi Prakashika - Classification of Avanaddha Vadyas
(D) Sangeet Parijat - Veena string measurements

86. Given below are two statements:
Statement I: Dr. Arun Kumar Sen's 'Bhartiya Talon Ka Shastriya Vivechan' provides a detailed classical critique of Indian rhythmic systems.
Statement II: The book focuses solely on the biographies of ancient vocalists.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

87. Arrange the following ancient and medieval texts in chronological order:
I. Bruhad Deshi
II. Sangeet Parijat
III. Sangeet Ratnakar
IV. Sangeet Samayasara
Which of the following is the correct order?
(A) I, III, IV, II
(B) I, IV, III, II
(C) III, I, IV, II
(D) IV, I, III, II

88. Identify the correct pair of scholar and their notable contribution:
(A) V.D. Paluskar - Gandharva Mahavidyalaya
(B) Bhatkhande - Sangeet Ratnakar
(C) Matang - Natya Shastra
(D) Bharat - 72 Melakarta

89. What is the most appropriate central theme of 'Bhartiya Taal Men Anekata Mein Ekta'?
(A) The economic disparity among musicians
(B) The manufacturing process of drums
(C) The underlying unifying principles across the diverse Tala systems of North and South India
(D) The superiority of Western rhythm

90. Analyzing the impact of royal patronage on the development of specific Tabla repertoires involves applying a case-based understanding primarily found in:
(A) Sangeet Parijat
(B) Sangeet Raj
(C) Pakhawaj avam Table ke Gharane avam Parmparayen
(D) Swaramelakalanidhi

91. Who is the author of the text 'Taal Vadya Parichaya'?
(A) Chhote Lal Mishra
(B) Sudhir Mainkar
(C) Girish Chandra Shrivastava
(D) Aban Mistry

92. Which of the following statements about Parashwadev's Sangeet Samayasara is incorrect?
(A) It provides detailed descriptions of Deshi Talas.
(B) It discusses various Prabandhas.
(C) It was written before Natya Shastra.
(D) It is a crucial text for understanding medieval musicology.

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93. A scholar successfully identifying the precise historical text that first mentions the term 'Raga' demonstrates competency in the study of:
(A) Bruhad Deshi
(B) Sangeet Parijat
(C) Sangeet Darpan
(D) Chaturdandi Prakashika

94. What is the definition of 'Jati' in the context of ancient Indian music as described by Bharat?
(A) A caste of musicians
(B) The precursor to the modern Raga system, functioning as melodic prototypes
(C) A rhythmic pattern of 5 beats

75. Applying the categorization of 'Avanaddha' Vadyas from Natya Shastra, which of the following instruments fits this category?
(A) Veena
(B) Bansuri
(C) Pakhawaj
(D) Manjira

76. Who authored the extensive analytical work 'Bhartiya Sangeet Men Taal'?
(A) Subhadra Chaudhary
(B) Nikhil Ghosh
(C) Pundarik Vitthal
(D) Nanyadev

77. Consider the following statements about Ahobal's Sangeet Parijat:
I. It is written in Sanskrit.
II. It establishes swaras by measuring the string length of the Veena.
III. It details 122 Ragas.
IV. It was written in the 20th century.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

78. Which of the following is a correct statement about Damodar Pandit?
(A) He authored Sangeet Darpan in the 17th century.
(B) He invented the Tabla.
(C) He was an exponent of the Lucknow Gharana.
(D) He wrote entirely in the Persian language.

79. Match the following texts in List I with their authors in List II:
List I: (Texts)
P. Sangeet Raj
Q. Tabla Vadan Kala avam Shastra
R. Taal Prakash
S. Bhartiya Sangeet Men Taal
List II: (Authors)
1. Sudhir Mainkar
2. Subhadra Chaudhary
3. Maharana Kumbha
4. Bhagawat Sharan Sharma
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

80. Which of the following Tala Pranas is NOT part of the traditional Dasha Prana system?
(A) Kaal
(B) Marg
(C) Shruti
(D) Anga

81. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The solo repertoire of the Farrukhabad Gharana extensively utilizes complex Gat and Chalaan structures.
Reason (R): The Farrukhabad Gharana was deeply influenced by the Pakhawaj compositions and the stylistic nuances of the Lucknow Gharana.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

82. An advanced student dissecting the mathematical combinations within a Tihaai to resolve on the Sam is demonstrating principles fundamentally outlined in texts related to:
(A) Laya Taal Vichar Manthan
(B) Swaramelakalanidhi
(C) Bruhad Deshi
(D) Sangeet Darpan

83. Consider the following elements associated with the text 'Solo Tabla Drumming of North India':
I. Transcription of Tabla compositions into Western notation.
II. Analysis of the improvisational techniques of legendary masters.
III. Detailed coverage of South Indian Mridangam techniques.
IV. Discussion on the structural forms like Peshkar, Kayda, and Rela.
V. It was authored by Robert S. Gottlieb.
Which of the elements given above are correct?
(A) I, II, IV and V
(B) II, III, IV and V
(C) I, II, III and V

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Q. 72 Melakarta scheme
R. 10 Thaat system
S. 14 Swaras on Veena
List II: (Scholars/Texts)
1. V.N. Bhatkhande
2. Bharat
3. Ahobal
4. Venkatmakhi
(A) P-2, Q-4, R-1, S-3
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-1, Q-2, R-4, S-3

105. Which of the following is NOT an Anga used in the ancient Tala system?
(A) Druta
(B) Laghu
(C) Pluta
(D) Khali

106. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Ramamatya's Swaramelakalanidhi is a critical text in the transition from ancient to medieval musicology.
Reason (R): It attempted to reconcile the theoretical tenets of Natya Shastra and Sangeet Ratnakar with the contemporary practical music of his time.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

107. If a performer uses the stylistic expansion of a 'Kayda' applying the mathematical permutations of its core 'Bol', they are demonstrating a concept extensively analyzed in:
(A) Sangeet Parijat
(B) Tabla Vadan Kala avam Shastra
(C) Bruhad Deshi
(D) Ragavibodha

108. Consider the following statements regarding the text 'Sangeet Raj':
I. It was authored by Maharana Kumbha.
II. It is a voluminous encyclopedic work on Indian arts.
III. It contains a major section dedicated to Vadya (instruments) and Tala.
IV. It was written in the 20th century.
V. It borrows heavily from Sangeet Ratnakar.
Which of the statements given above are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

109. What is the precise definition of 'Graha' in ancient Indian Tala?
(A) The planet associated with a Raga
(B) The point in the Tala where the song or composition begins (Sama, Atita, Anagata, Vishama)
(C) The speed of the rhythm
(D) The pitch of the tonic note

110. Identify the incorrect pair regarding the authors and their chronological period:
(A) Bharat - Ancient period
(B) Sharangdeva - 13th Century
(C) Venkatmakhi - 17th Century
(D) V.N. Bhatkhande - 16th Century

111. Given below are two statements:
Statement I: Nikhil Ghosh's notation system aimed to accurately represent the intricacies of Indian rhythm, including micro-timing and bol vocalization.
Statement II: Notation systems in Indian music perfectly capture the spontaneous improvisational nuances without any loss of aesthetic quality.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

112. Arrange the following parts (Adhyayas) of Sangeet Ratnakar in their correct sequential order as they appear in the text:
I. Swaragatadhyaya
II. Ragavivekadhyaya
III. Prabandhadhyaya
IV. Taaladhyaya
Which of the following is the correct order?
(A) I, II, III, IV
(B) I, II, IV, III

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153. Which of the following correctly describes a 'Mukhda' in Tabla playing?
(A) A small, attractive composition that ends on the Sam, typically played to introduce the Tala.
(B) A full 16-beat rhythmic cycle.
(C) The black spot on the Tabla head.
(D) A theoretical text on rhythm.

154. Match the following elements of an ancient Prabandha in List I with their meanings in List II:
List I: (Elements)
P. Udgraha
Q. Melapaka
R. Dhruva
S. Abhoga
List II: (Meanings)
1. The concluding section
2. The introductory section
3. The bridge connecting introduction and main body
4. The indispensable, repeating main body
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-2, R-1, S-4

155. Which of the following terms is NOT categorized as one of the Dasha Pranas of Tala?
(A) Kala
(B) Kriya
(C) Murchhana
(D) Laya

156. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): V.N. Bhatkhande's notation system uses a 'X' to denote the Sam (first beat) of a Tala.
Reason (R): The 'X' symbolically represents the crossing point where rhythmic tension is resolved, making it easy for students to identify the most crucial beat visually.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

157. A musicologist attempting to reconstruct the rhythmic structure of an ancient Dhrupad performance would find the most relevant conceptual frameworks in:
(A) Bhartiya Talon Ka Shastriya Vivechan
(B) Ragavibodha
(C) Sangeet Parijat
(D) Swaramelakalanidhi

158. Consider the following statements regarding the evolution of Tabla:
I. It is widely believed to have evolved as a modification or split of the Pakhawaj.
II. Amir Khusro is often traditionally associated with its invention.
III. It completely replaced the Pakhawaj in Dhrupad accompaniment.
IV. Its playing style was heavily influenced by the Naqqara and Dholak traditions.
V. It was primarily used for Carnatic music initially.
Which of the statements given above are correct?
(A) I, II and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

159. Define 'Laya' in the context of Indian music.
(A) The continuous, uniform space or distance between two beats
(B) The pitch of the note
(C) The physical instrument used for keeping rhythm
(D) The lyrical content of a song

160. Identify the incorrect pair regarding Gharanas and their founders or key figures:
(A) Delhi - Sudhar Khan
(B) Lucknow - Modu Khan and Bakshu Khan
(C) Farrukhabad - Haji Vilayat Ali Khan
(D) Ajrada - Ram Sahay

161. Given below are two statements:
Statement I: Girish Chandra Shrivastava's 'Taal Vadya Parichaya' introduces the fundamental structures and playing techniques of various Indian percussion instruments.
Statement II: The book argues that all percussion instruments should be played with sticks.
Choose the correct option from the following:

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(A) It provided a mathematically complete permutation of all possible 7-note scales using 12 semi-tones.
(B) It restricted musicians to only sing 72 Ragas.
(C) It was the primary rhythm system of the 17th century.
(D) It exclusively designed for the Tabla.

124. The rapid popularization of Khayal over Dhrupad in the 18th and 19th centuries was a primary cause-and-effect catalyst for:
(A) The evolution and prominence of the Tabla over the Pakhawaj.
(B) The decline of the Sitar.
(C) The rewriting of the Natya Shastra.
(D) The invention of the Veena.

125. Applying the categorization found in ancient texts, a modern drum set would be classified as:
(A) Tata Vadya
(B) Sushira Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

126. Who is the author of 'Bhartiya Sangeet Vadya'?
(A) Dr. Lalmani Misra
(B) Sudhir Mainkar
(C) Chhote Lal Mishra
(D) Girish Chandra Shrivastava

127. Consider the following statements about Pundarik Vitthal's 'Sadragachandrodaya':
I. It categorizes Ragas into Melas.
II. It acknowledges both Northern and Southern musical traditions.
III. It completely rejects the Persian influence on Indian music.
IV. It is a text from the 16th century.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

128. Which of the following is a correct statement regarding Nanyadev's 'Bharat Bhashyam'?
(A) It is essentially a comprehensive commentary on Bharat's Natya Shastra.
(B) It focuses exclusively on the history of the harmonium.
(C) It was written in the 19th century.
(D) It introduced the modern Teental.

129. Match the following musicologists in List I with their historical era in List II:
List I: (Musicologists)
P. Bharat
Q. Matang
R. Sharangdeva
S. Ahobal
List II: (Historical Era)
1. ~13th Century
2. ~17th Century
3. ~200 BCE - 200 CE
4. ~8th - 9th Century
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-1, Q-2, R-3, S-4

130. Which of the following terms is NOT associated with the structural parts of a Tabla?
(A) Syahi
(B) Kinar
(C) Gajra
(D) Tumba

131. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): V.D. Paluskar faced massive societal opposition when he began performing and teaching music publicly.
Reason (R): In the late 19th and early 20th centuries, classical music was largely associated with courtesans and was not considered a respectable profession for the general public.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

132. An academic studying the intricate combinations of 'Chhand' (meter) in Dhrupad compositions and their reflection in Pakhawaj accompaniment would primarily rely on concepts found in:
(A) Chand Avam Roop Vidhan
(B) Sangeet Parijat
(C) Swaramelakalanidhi
(D) Ragavibodha

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(C) II, I, III, IV
(D) III, IV, I, II

113. Identify the correct pair of Gharana and its typical characteristic as described in texts like 'Tabla of Lucknow':
(A) Delhi Gharana - Extensive use of open Pakhawaj Bols
(B) Ajrada Gharana - Exclusively plays Teental
(C) Lucknow Gharana - Prominent use of Khula Baaj, Dance accompaniment elements, and Gat-Paran
(D) Farrukhabad Gharana - Refusal to play on the Syahi

114. What is the most appropriate reason for considering 'Taal Kosh' an essential reference book?
(A) It provides the most accurate history of the Sitar.
(B) It lists the contact details of modern musicians.
(C) It is the only text to describe vocal Alap.
(D) It serves as a comprehensive dictionary/ encyclopedia defining a vast multitude of Indian Talas and rhythmic terms.

115. A scholar is investigating the aesthetic impact of 'Khali' and 'Bhari' on the psychological tension in a musical performance. This requires a case-based understanding primarily found in:
(A) Aesthetics of Tabla
(B) Sangeet Darpan
(C) Natya Shastra
(D) Chaturdandi Prakashika

116. Who among the following is NOT an exponent or scholar of the Pakhawaj tradition?
(A) Purshottam Das
(B) Swami Pagal Das
(C) Ahobal
(D) Dr. Aban Mistry

117. Which statement is incorrect regarding the 'Bruhad Deshi'?
(A) It bridges the gap between Natya Shastra and later medieval texts.
(B) It elaborates on the concept of Nada and Shruti.
(C) It distinguishes between Margi and Deshi music.
(D) It was authored by Venkatmakhi.

118. To properly critique a performer's execution of a complex 'Rela', an adjudicator must possess a competency in rhythmic structures as detailed in:
(A) Tabla Vadan Kala avam Shastra
(B) Ragavibodha
(C) Sangeet Parijat
(D) Swaramelakalanidhi

119. How is the 'Sama' defined in the context of North Indian Tala?
(A) The final beat of the composition
(B) The first beat of the rhythmic cycle where structural stress and resolution converge
(C) An empty beat played without bass
(D) The string of the instrument

120. Given below are two statements:
Statement I: Dr. Yogmaya Shukla's 'Tabla Vadan Mein Nihit Saundaraya' focuses on the aesthetic and beautiful elements hidden within Tabla playing.
Statement II: The text suggests that Tabla playing should be judged purely on speed (Taiyari) and not on tonal quality or aesthetic presentation.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

121. Which of the following is NOT a text related to the study of Tabla and rhythm?
(A) Tabla Puran
(B) Laya Taal Vichar Manthan
(C) Tabla Granth Manjusha
(D) Chaturdandi Prakashika

122. Which of the following correctly highlights Somnath's contribution in 'Ragavibodha'?
(A) He created the 10 Thaat system.
(B) He provided graphical representations for Veena playing techniques (Vadan-Sanketas).
(C) He authored the first book on Tabla.
(D) He classified 108 Talas.

123. What is the significance of the 72 Melakarta system?

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(B) He established 12 notes (7 Shuddha, 5 Vikrit) on the Veena.
(C) He method provided a mathematical and objective basis for intonation.
(D) He used an electronic tuner.

143. A student aiming to perfectly execute the 'Dina' bol of the Ajrada Gharana needs competency in the specific physical techniques detailed in practical manuals like:
(A) Tabla (by Arvind Mulgaonkar)
(B) Sangeet Ratnakar
(C) Bruhad Deshi
(D) Natya Shastra

144. What does the term 'Prakar' signify in the study of Tala?
(A) A variation or different type/version of a particular Theka
(B) A specific drum
(C) The ending note of a composition
(D) The pitch of the instrument

145. Given below are two statements:
Statement I: 'Tabla Granth Manjusha' by Chhote Lal Mishra is a highly respected compilation of Tabla theory and compositions.
Statement II: The book focuses entirely on Carnatic Mridangam techniques.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

146. Which of the following texts does NOT contain information about ancient or medieval Talas?
(A) Natya Shastra
(B) Sangeet Ratnakar
(C) Sangeet Samayasara
(D) Ayurveda Shastra

147. Which statement correctly identifies the focus of 'Taal Vadya Shashtra'?
(A) The scientific and theoretical study of percussion instruments and rhythm
(B) The vocal techniques of Thumri
(C) The rules for writing poetry
(D) The study of dance costumes

148. What is the significance of Swami Pagal Das?
(A) He was a pioneering scholar who merged Western and Indian rhythms.
(B) He was an unparalleled master of the Pakhawaj, known for his spiritual depth and command over complex traditional compositions.
(C) He invented the Tabla notation system.
(D) He was primarily a Sarangi player.

149. The establishment of dedicated music colleges had the primary cause-and-effect outcome of:
(A) Destroying the classical music tradition.
(B) Democratizing music education and moving it from closed Gharanas to a broader public syllabus.
(C) Erasing all rhythmic complexities from music.
(D) Limiting music solely to royal courts.

150. Applying the theoretical framework of 'Graha' to a modern performance, a musician resolving a Tihaai half a beat before the Sam is demonstrating:
(A) Sama Graha
(B) Anagata Graha
(C) Atita Graha
(D) Vishama Graha

151. Who among the following scholars authored 'Laya Taal Vichar Manthan'?
(A) Sudhir Mainkar
(B) Girish Chandra Shrivastava
(C) Bhagawat Sharan Sharma
(D) Subhadra Chaudhary

152. Consider the following statements regarding the 'Tabla of Lucknow' text:
I. It provides a socio-musical study of the Lucknow Gharana.
II. It details the influence of Kathak dance on Lucknow Tabla repertoire.
III. It was authored by James Kippen.
IV. It asserts that Lucknow Gharana originated in the 20th century.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

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(D) A specific type of Veena

95. Given below are two statements:
Statement I: 'Tabla Vadan Kala avam Shastra' bridges the gap between the practical performance techniques and theoretical science of Tabla.
Statement II: Such texts argue that practical performance does not require any theoretical understanding.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

96. Which of the following texts is NOT authored by Girish Chandra Shrivastava?
(A) Taal Kosh
(B) Taal Vadya Parichaya
(C) Table Ka Udagam Vikas avam Vadan Shailiyan
(D) Sangeet Raj

97. Which statement correctly identifies a focus of V.N. Bhatkhande?
(A) He travelled extensively to collect and document traditional bandishes into the Kramik Pustak Malika.
(B) He invented the Tabla by splitting the Pakhawaj.
(C) He authored the ancient text Sangeet Ratnakar.
(D) He strictly taught only the Dhrupad style.

98. What is the most appropriate description of the value of 'Aesthetics of Tabla' by Prof. S.K. Saxena?
(A) It provides a mere catalog of Tabla Bols.
(B) It elevates Tabla playing to a subject of serious philosophical and aesthetic discourse.
(C) It provides the mechanical dimensions for making a Tabla.
(D) It discusses the financial aspects of a musician's life.

99. The preservation and systematic codification of North Indian classical music in the early 20th century was largely a cause-and-effect result of the efforts of:
(A) Sharangdeva
(B) Venkatmakhi
(C) V.N. Bhatkhande and V.D. Paluskar
(D) Ahobal

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100. Applying the principles of 'Chand' (meter) to Tabla compositions, a composer creates a Gat. This process relies fundamentally on the relationship between:
(A) Swara and Shruti
(B) Laya and Akshara/Matra
(C) Mela and Raga
(D) Vadi and Samvadi

101. Who among the following is widely recognized for his authoritative text 'Pakhawaj avam Table ke Gharane avam Parmparayen'?
(A) Dr. Aban Mistry
(B) Arvind Mulgaonkar
(C) Sudhir Mainkar
(D) Nikhil Ghosh

102. Consider the following statements regarding the 108 Talas (Ashtottar Shat Taal):
I. They are deeply rooted in ancient Margi and Deshi traditions.
II. They form the basis of the modern Teental and Ektal.
III. Their structures are described using Angas like Anudruta, Druta, Laghu, Guru, and Pluta.
IV. They are explicitly detailed in Sangeet Ratnakar.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

103. Which of the following is a correct statement regarding 'Chand Avam Roop Vidhan'?
(A) It discusses the morphology and metrical structures of Indian music.
(B) It is a text focused solely on the visual arts.
(C) It was authored by Sharangdeva.
(D) It completely ignores the concept of Laya.

104. Match the following concepts in List I with the scholars or texts associated with them in List II:
List I: (Concepts)
P. 22 Shrutis via Chatush Sarana

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

162. Arrange the following ancient scholars in chronological order:
I. Bharat
II. Matang
III. Sharangdeva
IV. Nanyadev
Which of the following is the correct order?
(A) I, II, IV, III
(B) I, II, III, IV
(C) II, I, IV, III
(D) I, IV, II, III

163. Identify the correct pair of text and its conceptual focus:
(A) Sangeet Parijat - Placement of Swaras on Veena strings
(B) Bruhad Deshi - Systematic evolution of Tabla
(C) Sangeet Ratnakar - Western staff notation
(D) Natya Shastra - 72 Melakarta scale system

164. What is the central thesis of 'Tabla Puran'?
(A) Exploring the mythological, historical, and structural evolution of the Tabla comprehensively.
(B) Disproving the existence of the Pakhawaj.
(C) Providing notations for purely Western drumming.
(D) A biographical account of exclusively living Tabla players.

165. If a researcher is designing a project on the aesthetic interpretation of silence (Khali) in different rhythmic cycles, which text serves as an optimal theoretical base?
(A) Aesthetics of Tabla
(B) Sangeet Darpan
(C) Ragavibodha
(D) Chaturdandi Prakashika

166. Who is the author of the authoritative text 'Tabla'?
(A) Arvind Mulgaonkar
(B) Sudhir Mainkar
(C) Nikhil Ghosh
(D) Aban Mistry

167. Which of the following statements about V.D. Paluskar's notation system is incorrect?
(A) It relies heavily on mathematical fractional symbols to denote note durations.
(B) It was widely used in Gandharva Mahavidyalaya.
(C) It differentiates between empty beats (Khali) and stressed beats (Bhari).
(D) It is simpler and more visually intuitive for beginners than Bhatkhande's system.

168. To thoroughly evaluate a student's grasp on the intricate mathematical calculations of 'Layakari', an examiner should assess their competency based on the frameworks detailed in:
(A) Laya Taal Vichar Manthan
(B) Natya Shastra
(C) Sangeet Darpan
(D) Bruhad Deshi

169. What defines a 'Rela' in Tabla repertoire?
(A) A slow, majestic composition played in Dhrupad
(B) A rapid, flowing composition mimicking the sound of a rushing stream, played at high speed
(C) A composition that only uses the Bayan
(D) A vocal composition sung without rhythm

170. Given below are two statements:
Statement I: The text 'Bhartiya Taal Men Anekata Mein Ekta' explores the common structural roots shared by North Indian and South Indian rhythmic systems.
Statement II: The text proves that South Indian Talas are entirely disconnected from ancient Sanskrit treatises.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

171. Which of the following is NOT a recognized playing style (Baaj) of the Tabla?
(A) Bandh Baaj
(B) Khula Baaj
(C) Purbi Baaj
(D) Safed Baaj

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Statement II: The text is a traditional catalog of the Lakshanas of the ancient 108 Talas.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

212. Arrange the following key figures of rhythm in general chronological sequence of their era:
I. Purshottam Das Pakhawaji
II. Swami Pagal Das
III. Sharangdeva
IV. Girish Chandra Shrivastava
Which of the following is the correct order?
(A) III, I, II, IV
(B) III, II, I, IV
(C) I, II, III, IV
(D) IV, III, II, I

213. Identify the correct pair of musical term and its description:
(A) Shruti - The smallest audible pitch difference used in music
(B) Nada - The rhythmic cycle
(C) Laya - The tuning of the instrument
(D) Mela - The speed of the composition

214. What is the most appropriate description of 'Solo Tabla Drumming of North India'?
(A) It offers a scholarly transcription and analysis of the diverse improvisational repertoires of leading Tabla maestros.
(B) It completely disregards the concept of Gharana.
(C) It is a text from the 16th century.
(D) It deals exclusively with vocal music.

215. A scholar evaluating the influence of Kathak on the structural evolution of Tabla compositions is conducting a case study supported by the literature of:
(A) Tabla of Lucknow
(B) Sangeet Parijat
(C) Bruhad Deshi
(D) Swaramelakalanidhi

216. Who among the following is recognized as a modern authority on the history and aesthetics of the Tabla, authoring comprehensive texts like 'Tabla'?
(A) Arvind Mulgaonkar
(B) Ahobal
(C) Ramamatya
(D) Venkatmakhi

217. Which statement correctly distinguishes 'Ahat' Nada from 'Anahat' Nada according to ancient texts?
(A) Ahat is struck sound used in music, while Anahat is unstruck sound heard by yogis.
(B) Ahat is fast music, Anahat is slow music.
(C) Ahat is vocal music, Anahat is instrumental music.
(D) Ahat is rhythm, Anahat is melody.

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218. A high level of competency in the intricate details of 'Taal Prabandh' allows a modern composer to:
(A) Accurately set poetry into complex, structured rhythmic cycles.
(B) Build a better electronic synthesizer.
(C) Completely abandon all rhythmic constraints.
(D) Translate Western pop songs.

219. Define 'Bhari' in the context of playing the Tabla or Pakhawaj.
(A) A beat played resonantly on the Bayan, contrasting with Khali.
(B) The physical weight of the instrument.
(C) A fast tempo.
(D) The high pitch of the Dayan.

220. Given below are two statements:
Statement I: The concept of Dasha Prana of Tala provides a comprehensive theoretical framework for understanding the micro and macro dynamics of ancient rhythm.
Statement II: The Dasha Prana concept was completely discarded in Sangeet Ratnakar.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

221. Which of the following is NOT an element discussed under the Dasha Prana of Tala?
(A) Kaal
(B) Marg
(C) Jati

Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

182. An academic analyzing the philosophical interpretation of rhythmic cycles as a manifestation of cosmic time would most likely find profound insights in:
(A) Laya Taal Vichar Manthan
(B) Sangeet Parijat
(C) Swaramelakalanidhi
(D) Sangeet Darpan

183. Consider the following texts:
I. Sangeet Samayasara
II. Sangeet Raj
III. Bruhad Deshi
IV. Sangeet Ratnakar
V. Natya Shastra
Which of the above texts discuss the categorization of musical instruments?
(A) II, IV and V only
(B) I, II, III, IV and V
(C) IV and V only
(D) I, IV and V only

184. Define the term 'Gat' in the context of solo Tabla performance.
(A) An improvisational framework similar to a Kayda
(B) A pre-composed, fixed rhythmic composition characterized by its intricate mathematical structure and aesthetic beauty
(C) The speed of the performance
(D) The tuning hammer

185. Identify the incorrect pair regarding musicologists and their institutional contributions:
(A) V.D. Paluskar - Gandharva Mahavidyalaya
(B) V.N. Bhatkhande - Marris College of Music
(C) Nikhil Ghosh - Sangeet Mahabharati
(D) Sudhir Mainkar - Founder of Sangeet Natak Akademi

186. Given below are two statements:
Statement I: Dr. Arun Kumar Sen's 'Bhartiya Talon Ka Shastriya Vivechan' analyzes the structural foundation of Talas from a scientific and classical viewpoint.
Statement II: The text proves that classical Talas cannot be adapted for modern light music.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

187. Arrange the following ancient Margi Talas as traditionally mentioned in sequence in ancient texts:
I. Chachatputa
II. Chachaputa
III. Shatpitaputraka
IV. Sampakveshta
Which of the following is the correct order?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) I, IV, II, III

188. Identify the correct pair of scholar and their field of excellence:
(A) Purshottam Das Pakhawaji - Pakhawaj Vadan
(B) Ahobal - Tabla Vadan
(C) Venkatmakhi - Kathak Dance
(D) Somnath - Dhrupad Gayaki

189. What is the primary focus of 'Bhartiya Sangeet Vadya'?
(A) The evolution, classification, structure, and history of Indian musical instruments.
(B) The biographies of Indian vocalists.
(C) The rules of Western harmony.
(D) The mythological stories of various Gods playing instruments.

190. Studying the stylistic differences between the 'Bandh Baaj' of Delhi and the 'Khula Baaj' of Lucknow is a case-based application of historical evolution documented in:
(A) Pakhawaj avam Table ke Gharane avam Parmparayen
(B) Natya Shastra
(C) Sangeet Parijat
(D) Bruhad Deshi

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191. Who authored the comprehensive rhythmic treatise 'Taal Prakash'?
(A) Bhagawat Sharan Sharma
(B) Girish Chandra Shrivastava
(C) Arvind Mulgaonkar
(D) Sudhir Kumar Saxena

192. Which statement is incorrect regarding the text 'Sangeet Raj'?
(A) It was authored by Maharana Kumbha.
(B) It is divided into five main sections.
(C) It provides a detailed account of 15th-century music and dance.
(D) It introduced the modern notation system.

193. To effectively transcribe a complex 'Rela' into a universally readable format, a scholar needs a high level of competency in the notation systems primarily developed by:
(A) Bhatkhande and Paluskar
(B) Bharat and Matang
(C) Ahobal and Somnath
(D) Nanyadev and Parashwadev

194. What does the concept of 'Graam' signify in ancient Indian musicology?
(A) A basic scale of notes from which Murchhanas are derived
(B) A specific rhythmic cycle
(C) A stringed instrument
(D) A percussion technique

195. Given below are two statements:
Statement I: S.K. Saxena's 'Aesthetics of Tabla' argues that Tabla performance is not merely a display of speed, but an art form requiring profound aesthetic sensibility.
Statement II: The text asserts that Laya is an internal experience, deeply connected to human psychology and aesthetics.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

196. Which of the following texts is entirely dedicated to the study of rhythm and percussion?
(A) Taal Kosh
(B) Sangeet Parijat
(C) Swaramelakalanidhi
(D) Ragavibodha

197. Which statement correctly identifies a unique aspect of Nikhil Ghosh's contribution?
(A) He created a highly detailed, globally adaptable notation system for Indian rhythm and melody.
(B) He composed the text of the Natya Shastra.
(C) He played only the Sitar.
(D) He strictly banned the use of notation in his school.

198. What is the most appropriate description of 'Tabla Vadan Kala avam Shastra'?
(A) It provides a balanced study of the practical art and theoretical science of Tabla.
(B) It focuses solely on tuning methods.
(C) It is a biography of Bhatkhande.
(D) It deals with ancient dance postures.

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199. The transition from the complex Tala system of the ancient period to the cyclic, symmetrical Theka-based Tala system of the modern period was largely a cause-and-effect result of:
(A) The evolution of Khayal and the need for a continuous, supportive rhythmic framework.
(B) The invention of the microphone.
(C) The loss of ancient manuscripts.
(D) The decree of British rulers.

200. Applying the rules of Bhatkhande's notation system, the symbol 'O' indicates:
(A) Sam (The first beat)
(B) Khali (The empty beat)
(C) Tali (A stressed beat)
(D) A rest/pause in the melody

201. Who among the following authored the influential text 'Tabla Vadan Mein Nihit Saundaraya'?
(A) Dr. Yogmaya Shukla
(B) Dr. Aban Mistry
(C) Dr. Subhadra Chaudhary
(D) Prof. Sudhir Kumar Saxena

202. Consider the following statements about Parashwadev:
I. He authored Sangeet Samayasara.
II. His work is a major source for understanding Deshi Talas.

III. He is known by the title 'Sangeetakara'.
IV. He was a contemporary of Bhatkhande.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

203. Which of the following is a correct statement regarding 'Chand Avam Roop Vidhan'?
(A) It explores the relationship between poetic meter (Chand) and musical forms (Roop).
(B) It completely ignores vocal music.
(C) It was written by Venkatmakhi.
(D) It details the construction of the Pakhawaj.

204. Match the following scholars in List I with their primary area of contribution in List II:
List I: (Scholars)
P. V.N. Bhatkhande
Q. Girish Chandra Shrivastava
R. Aban Mistry
S. Subhadra Chaudhary
List II: (Areas of Contribution)
1. Metrical forms and classical Tala theory
2. Classification of North Indian Ragas into Thaats
3. Encyclopedia of Talas
4. History of Tabla and Pakhawaj Gharanas
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-4, S-2

205. Which of the following is NOT an essential component of a typical Tabla 'Kayda'?
(A) A core theme or Bol
(B) A strict system of Palta
(C) Resolution in a Tihaai
(D) Singing a Dhrupad composition simultaneously

206. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Ajrada Gharana of Tabla frequently employs complex 'Aad' Laya patterns in its solo repertoire.
Reason (R): The founders of the Ajrada Gharana were deeply influenced by the mathematical complexities of the Delhi Gharana but sought to develop a distinct stylistic identity through intricate Layakari.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

207. A student critically analyzing the shared rhythmic principles between Carnatic and Hindustani music systems would most directly apply the concepts from:
(A) Bhartiya Taal Men Anekata Mein Ekta
(B) Sangeet Parijat
(C) Chaturdandi Prakashika
(D) Sangeet Darpan

208. Consider the following texts concerning Tala and rhythm:
I. Taal Vadya Parichaya
II. Tabla Granth Manjusha
III. Laya Taal Vichar Manthan
IV. Bhartiya Sangeet Men Taal
V. Ragavibodha
Which of the texts given above primarily focus on rhythm or percussion?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, II, IV and V
(D) I, III, IV and V

209. How does Sangeet Ratnakar categorize musical instruments?
(A) Tata, Sushira, Avanaddha, Ghana
(B) String, Wind, Percussion, Electronic
(C) Margi, Deshi, Laukika, Vaidika
(D) Shrutis, Swaras, Gramas, Murchhanas

210. Identify the incorrect pair regarding specific texts and their authors:
(A) Laya Taal Vichar Manthan - Sudhir Mainkar
(B) Tabla Puran - Vijay Shankar Mishra
(C) Solo Tabla Drumming of North India - Robert S. Gottlieb
(D) Tabla of Lucknow - James Kippen

211. Given below are two statements:
Statement I: The text 'Ashtottar Shat Taal Lakshanam' strictly deals with the modern Teental and Ektal systems.

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Assertion (A): Ahobal's method of placing Swaras on the Veena string was revolutionary for Indian musicology.
Reason (R): Prior to Ahobal, Swara placement was largely described in abstract terms of Shrutis; his method provided a concrete mathematical measurement based on string length.
Choose the correct option from the following:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

232. An advanced academic examining the unified rhythmic concepts shared across different regions of India would find their core theoretical support in:
(A) Bhartiya Taal Men Anekata Mein Ekta
(B) Sangeet Darpan
(C) Ragavibodha
(D) Swaramelakalanidhi

233. Consider the following elements associated with the 'Tabla Puran':
I. It discusses mythological stories related to percussion.
II. It outlines the historical evolution of Tabla.
III. It details various theoretical aspects of rhythm.
IV. It was written in the 12th century.
V. It completely focuses on vocal Khayal techniques.
Which of the statements given above are correct?
(A) I, II and III
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

234. Define 'Chhand' in the context of musical rhythm.
(A) The specific arrangement of syllables or beats that creates a distinctive rhythmic pattern
(B) The pitch of the tonic note
(C) The physical wood used for a Tabla
(D) The final concluding beat of a performance

235. Identify the incorrect pair regarding musical concepts and their primary texts:
(A) Rasa Theory - Natya Shastra
(B) Definition of Raga - Bruhad Deshi
(C) 10 Thaat System - Sangeet Ratnakar
(D) 72 Melakarta - Chaturdandi Prakashika

236. Given below are two statements:
Statement I: Girish Chandra Shrivastava authored 'Taal Kosh', functioning as an exhaustive encyclopedia of rhythmic cycles.
Statement II: The text 'Taal Kosh' completely ignores modern Talas and focuses only on Vedic meters.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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237. Arrange the following components of a traditional Tabla performance in the order of increasing Laya:
I. Peshkar
II. Vilambit Kayda
III. Drut Rela
IV. Fast Chakkardar
Which of the following is the correct order?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, II, IV, III
(D) II, III, I, IV

238. Identify the correct pair of scholar and their field of primary literary contribution:
(A) Sudhir Mainkar - Analytical study of Laya and Tala
(B) Bhatkhande - Tabla manufacturing
(C) Sharangdeva - Sitar playing techniques
(D) Aban Mistry - Western harmony

239. What is the most appropriate description of the impact of Nikhil Ghosh's notation system?
(A) It offered a refined, highly specific visual language capable of detailing complex micro-rhythms and bol articulations of Tabla.
(B) It completely replaced the staff notation worldwide.
(C) It was entirely pictorial, using drawings of birds and animals.
(D) It was designed solely to capture the lyrics of folk songs.

(D) Raga

222. Which of the following correctly describes the contribution of Dr. Subhadra Chaudhary?
(A) She published academic research on metrical and rhythmic structures of music.
(B) She was the primary inventor who designed the modern professional Sitar.
(C) She compiled the comprehensive 72 Melakarta system of South Indian scales.
(D) She authored the ancient and foundational Natya Shastra text in Sanskrit.

223. What is the significance of 'Table Ka Udagam Vikas avam Vadan Shailiyan'?
(A) It provides a complete historical trajectory of the Tabla, from its origins to its various regional playing styles.
(B) It is a fiction novel about a Tabla player.
(C) It describes the vocal techniques of Dhrupad.
(D) It offers notations for the flute.

224. The transition from structured Prabandha singing to the more flexible Khayal style was a direct cause-and-effect reason for:
(A) The development of intricate, improvisational Tabla solo repertoires like Peshkar and Kayda.
(B) The complete ban on musical instruments in courts.
(C) The loss of all ancient Ragas.
(D) The invention of the harmonium.

225. Applying the concept of 'Graha' from ancient treatises, if a musical phrase naturally begins after the Sama has passed, it is an application of:
(A) Anagata Graha
(B) Atita Graha
(C) Sama Graha
(D) Vishama Graha

226. Who is the author of the text 'Tabla Granth Manjusha'?
(A) Chhote Lal Mishra
(B) Arvind Mulgaonkar
(C) Bhagawat Sharan Sharma
(D) Girish Chandra Shrivastava

227. Consider the following statements about 'Swaramelakalanidhi':
I. It was authored by Ramamatya in 1550 AD.
II. It describes a system of 20 Melas.
III. It attempts to reconcile theoretical Shrutis with practical playing.
IV. It is completely focused on North Indian Tabla techniques.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

228. Which of the following is a correct statement regarding the text 'Bhartiya Talon Ka Shastriya Vivechan'?
(A) Offering a critical and classical analysis of Indian Talas
(B) Completely rejecting the existence of ancient Margi Talas
(C) Authored by the sage Bharat in the ancient historical era
(D) Functioning as a manual for building string instruments

229. Match the following texts in List I with their central themes in List II:
List I: (Texts)
P. Aesthetics of Tabla
Q. Table Ka Udagam Vikas
R. Chaturdandi Prakashika
S. Sangeet Parijat
List II: (Themes)
1. Historical origin and playing styles of Tabla
2. Philosophical beauty of rhythm
3. Establishment of Swaras on Veena
4. 72 Melakarta system
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-4, S-2

230. Which of the following is NOT typically a topic covered in 'Laya Taal Vichar Manthan'?
(A) The psychological perception of tempo
(B) The history of Western operatic singing
(C) The theoretical definitions of Laya and Kala
(D) The intricate mathematical fractions used in Layakari

231. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).

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(D) Replace melody entirely.

250. Applying the philosophical principles detailed in 'Aesthetics of Tabla', a master musician purposefully varying the tonal weight of a stroke to evoke a specific mood is demonstrating:
(A) A purely mathematical calculation of Laya.
(B) The integration of mechanical technique with profound aesthetic sensibility and tonal awareness.
(C) A violation of traditional Gharana rules.
(D) An inability to play fast speeds.

Direction : Please read the following source carefully.

A foundational academic analysis of early musical texts emphasizes the scholarly lineage from Bharat to Sharangdeva. An examination of Bharat's "Natya Shastra" reveals the primary framework upon which subsequent musicological traditions were constructed. This structural foundation was further elaborated by Matang, whose "Bruhad Deshi" introduced specific regional paradigms that expanded the conceptual boundaries established by Bharat. The historical continuum reached a critical synthesis in the work of Sharangdeva, whose "Sangeet Ratnakar" is systematically studied by researchers to understand the consolidation of ancient theories. In a contemporary research scenario, students comparing these treatises note how Matang acts as a transitional figure between the foundational "Natya Shastra" and the comprehensive "Sangeet Ratnakar." This analytical case demonstrates that the history of music is not merely a chronological sequence but an evolving theoretical discourse where each musicologist critically engages with their predecessors. The detailed study of these specific texts remains central for researchers aiming to trace the evolution of early musical theories and the progressive contribution of musicologists like Bharat, Matang, and Sharangdeva. By carefully scrutinizing the intricate theoretical transitions, modern scholars can isolate the precise conceptual shifts that occurred over centuries. Thus, mastering these foundational treatises provides the necessary historical context to evaluate all subsequent developments in musical academia.

Based on the above source, attempt the following five questions.

251. Which text provides the primary framework upon which subsequent traditions were constructed?
(A) Sangeet Ratnakar
(B) Natya Shastra
(C) Bruhad Deshi
(D) Sangeet Samyasar

252. According to the source, who authored the text "Bruhad Deshi"?
(A) Matang
(B) Sharangdeva
(C) Bharat
(D) Parashwadev

253. Which historical text represents a critical synthesis of ancient theories?
(A) Natya Shastra
(B) Bruhad Deshi
(C) Sangeet Ratnakar
(D) Ashtottar Shat Taal

254. In the comparative research scenario, how is Matang historically positioned?
(A) As the final synthesizer of theories
(B) As an opponent of regional paradigms
(C) As the sole creator of primary frameworks
(D) As a transitional figure between texts

255. How does the passage describe the overarching nature of the history of music?
(A) As a strictly chronological sequence
(B) As an isolated series of events
(C) As an evolving theoretical discourse
(D) As a rejection of previous traditions

Direction : Please read the following source carefully.

In analyzing medieval musicological advancements, an academic case study focuses on the critical contributions of Parashwadev and Nanyadev. Researchers investigating this era frequently refer to the detailed study of texts like "Sangeet Samyasar" to comprehend the evolving complexities of musical structures. Nanyadev's scholarly interventions provided significant theoretical frameworks that influenced how regional musical practices were systematized. Similarly, the work of Parashwadev is scrutinized by contemporary musicologists to understand the documentation of specialized practices

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240. The development of distinct Bol vocabularies tailored specifically to the resonant properties of the Tabla is a case of structural evolution documented in:
(A) Table Ka Udagam Vikas avam Vadan Shailiyan
(B) Natya Shastra
(C) Sangeet Parijat
(D) Swaramelakalanidhi

241. Who is recognized for highlighting the subtle aesthetic principles of percussion in 'Tabla Vadan Mein Nihit Saundaraya'?
(A) Dr. Yogmaya Shukla
(B) Chhote Lal Mishra
(C) Bhagawat Sharan Sharma
(D) Arvind Mulgaonkar

242. Which statement correctly identifies the purpose of 'Taal Vadya Parichaya'?
(A) To provide an introductory but comprehensive overview of various Indian percussion instruments and their fundamental rhythms.
(B) To translate Sangeet Ratnakar into English.
(C) To serve as a manual for making string instruments.
(D) To dictate the rules of Kathakali dance.

243. A high level of competency in the rhythmic subdivisions required to play a complex 'Ku-aad' demonstrates practical mastery over the theoretical concepts analyzed in:
(A) Laya Taal Vichar Manthan
(B) Sangeet Darpan
(C) Ragavibodha
(D) Natya Shastra

244. What does the term 'Uthaan' signify in Tabla playing?
(A) The concluding composition of a concert
(B) A forceful, introductory composition often played to establish the mood and tempo at the beginning of a performance
(C) The process of tuning the Tabla
(D) The strap used to tighten the drum head

245. Given below are two statements:
Statement I: Dr. Aban Mistry's research extensively documented the traditions, lineages, and stylistic differences of both Pakhawaj and Tabla Gharanas.
Statement II: Her research concluded that all Gharanas play exactly the same compositions in the exact same style.
Choose the correct option from the following:
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

246. Which of the following texts is NOT authored by a modern musicologist?
(A) Bhartiya Sangeet Vadya
(B) Tabla Puran
(C) Sangeet Ratnakar
(D) Bhartiya Sangeet Men Taal

247. Which statement accurately describes a major focus of Prof. Sudhir Kumar Saxena's scholarship?
(A) Analyzing the phenomenological experience and aesthetic beauty of rhythm in Hindustani music.
(B) Formulating the 72 Melakarta scale system.
(C) Writing the definitive history of South Indian vocalists.
(D) Translating ancient Vedic chants into modern notation.

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248. What is the overarching significance of 'Pakhawaj avam Table ke Gharane avam Parmparayen'?
(A) It is the most definitive text mapping the ancestral lineages and stylistic evolution of North Indian percussion traditions.
(B) It functions as a tuning guide for electronic instruments.
(C) It describes the vocal exercises for Dhrupad singers.
(D) It provides the history of Western drum kits in India.

249. The intricate codification of rhythm into strict mathematical cycles was historically a necessity to:
(A) Accommodate ancient text chanting and later structure complex classical improvisations.
(B) Satisfy the demands of colonial rulers.
(C) Prevent ordinary people from learning music.

172. Which of the following is a correct statement regarding 'Tabla Vadan Mein Nihit Saundaraya'?
(A) It emphasizes the tonal quality, balance, and aesthetic presentation in Tabla performance.
(B) It focuses entirely on mathematical calculations of Tihaais.
(C) It was authored by Venkatmakhi.
(D) It disregards the concept of Laya.

173. What is the overarching significance of the text 'Bruhad Deshi'?
(A) It provided the first explicit definition and elaboration of the concept of 'Raga'.
(B) It invented the 10 Thaat system.
(C) It is the first text to detail Tabla compositions.
(D) It established the 72 Melakarta system.

174. The emergence of distinct Tabla Gharanas was a cause-and-effect consequence of:
(A) The standardization of music by All India Radio.
(B) The printing of music notation books.
(C) The complete disappearance of the Pakhawaj.
(D) Geographical isolation, specific patronage, and individual genius of the founding Ustads.

175. Applying the concept of 'Yati' from ancient Tala theory, a rhythmic pattern that starts slow, gets faster in the middle, and slows down at the end is called:
(A) Sama Yati
(B) Srotogata Yati
(C) Mridanga Yati
(D) Gopuccha Yati

176. Who is the author of 'Taal Kosh'?
(A) Girish Chandra Shrivastava
(B) Bhagawat Sharan Sharma
(C) Sudhir Mainkar
(D) Arun Kumar Sen

177. Consider the following statements about Damodar Pandit's 'Sangeet Darpan':
I. It is heavily influenced by Sangeet Ratnakar.
II. It details the visual iconography (Dhyana) of Ragas.
III. It completely rejects the concept of Tala.
IV. It was written in the 17th century.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

178. Which of the following is a correct statement regarding Chhote Lal Mishra's contribution?
(A) He was a prolific scholar and performer of the Banaras Gharana, authoring 'Tabla Granth Manjusha'.
(B) He founded the Delhi Gharana.
(C) He was exclusively a vocal musicologist.
(D) He invented the Pakhawaj.

179. Match the following terms of Tabla repertoire in List I with their definitions in List II:
List I: (Terms)
P. Peshkar
Q. Tukda
R. Tihaai
S. Paran
List II: (Definitions)
1. A composition derived from Pakhawaj bols played with forceful strokes
2. A phrase repeated three times ending on the Sam
3. An introductory, improvisational expansion of the theka
4. A short composition, usually 1 or 2 cycles long
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-1, Q-4, R-2, S-3

180. Which of the following texts is NOT a product of the medieval period?
(A) Sangeet Ratnakar
(B) Ragavibodha
(C) Natya Shastra
(D) Chaturdandi Prakashika

181. Given below are two statements: one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Banaras Gharana of Tabla is known for playing extensively with the full hand, producing an open and resonant sound.
Reason (R): The Banaras Gharana evolved closely with the accompaniment of Kathak dance and the rendering of Pakhawaj-style compositions adapted for the Tabla.

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during this historical phase. When analyzing "Sangeet Samyasar," scholars observe a distinct shift towards highly structured categorizations of musical elements, distinguishing this period from earlier foundational eras. The study of these figures and texts underscores the dynamic nature of medieval musicology, where historical scholars actively engaged in redefining theoretical boundaries. An academic evaluation of Parashwadev and Nanyadev reveals that their treatises were essential in preserving the continuity of the musical tradition while simultaneously introducing necessary theoretical innovations. Consequently, understanding "Sangeet Samyasar" is deemed crucial for historians mapping the complex trajectory and systemic progression of medieval musicology. This specific era serves as a crucial bridge, illustrating how localized musical ideologies were formalized into accepted academic doctrine. Thus, researchers heavily rely on these specific historical frameworks to decode the nuanced developments of the time.
Based on the above source, attempt the following five questions.

256. Which text is explicitly mentioned for illustrating highly structured categorizations of musical elements?
(A) Sangeet Ratnakar
(B) Sangeet Samyasar
(C) Bruhad Deshi
(D) Sangeet Raj

257. According to the text, whose scholarly interventions provided frameworks that systematized regional practices?
(A) Sharangdeva
(B) Matang
(C) Ahobal
(D) Nanyadev

258. For what primary purpose do contemporary musicologists scrutinize the work of Parashwadev?
(A) To document specialized musical practices
(B) To analyze the rejection of ancient categorizations
(C) To explore modern methods of institutional pedagogy
(D) To investigate diverse localized musical ideologies

259. What distinct shift is observed by scholars when they analyze the text "Sangeet Samyasar"?
(A) A comprehensive shift towards discarding past theories
(B) A conceptual shift away from specific regional paradigms
(C) A shift towards structured categorizations
(D) A systemic shift towards relying on purely oral traditions

260. How did the treatises of Parashwadev and Nanyadev impact the overarching musical tradition?
(A) They combined continuity with theoretical innovations
(B) They focused exclusively on the preservation of unrecorded folklore
(C) They eliminated the specific need for earlier foundational texts
(D) They localized academic doctrine without establishing formalization

Direction : Please read the following source carefully.

A comparative academic investigation into later theoretical contributions requires a detailed study of musicologists such as Ramamatya, Somnath, Damodar Pandit, Ahobal, Venkatmakhi, and Pundarik Vitthal. In a formal research setting, the diverse approaches of these scholars demonstrate a significant diversification in theoretical writing. Ramamatya and Somnath are frequently analyzed together to understand shifts in the classification systems of their respective periods. Similarly, Damodar Pandit and Ahobal introduced distinct methodologies that provided alternative perspectives on musical frameworks. Venkatmakhi's contributions are central to the structural reorganization of musical theories, offering a rigid yet expansive system that later theorists often debated. Furthermore, Pundarik Vitthal's inclusion in this academic study highlights the cross-regional synthesis of musical principles. By critically examining the collective output of Ramamatya, Somnath, Damodar Pandit, Ahobal, Venkatmakhi, and Pundarik Vitthal, researchers can identify an era marked by intense scholarly debate and innovation. This specific historical period signifies a transition where multiple theoretical schools coexisted, interacting dynamically to refine and expand the

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comprehensive understanding of rhythmic cycles within the broader musical tradition. Researchers concurrently analyze "Chand Avam Roop Vidhan" to explore the complex relationship between poetic meter and structural musical forms. To further deepen this discourse, the text "Laya Taal Vichar Manthan" is employed for critical brainstorming and philosophical reflection on tempo and rhythm. The academic landscape in this area is significantly shaped by the contributions of Dr. Subhadra Chaudhary and Dr. Arun Kumar Sen. Dr. Subhadra Chaudhary's scholarly work provides essential analytical tools for dissecting structural rhythmic complexities. Meanwhile, Dr. Arun Kumar Sen's contributions guide students in synthesizing metric theories with practical forms. When researchers conduct a joint analysis of "Chand Avam Roop Vidhan" and "Laya Taal Vichar Manthan," they uncover the profound intellectual depth underlying traditional rhythmic frameworks, proving that the academic study of rhythm demands both mathematical precision and theoretical contemplation. This dual requirement forces scholars to adopt a multidisciplinary approach when evaluating historical rhythmic structures. Ultimately, these specific textual and theoretical investigations form the definitive baseline for advanced metric scholarship in contemporary university settings.

Based on the above source, attempt the following five questions.

286. Which text establishes a comprehensive understanding of rhythmic cycles within the broader tradition?
(A) Laya Taal Vichar Manthan
(B) Chand Avam Roop Vidhan
(C) Tabla Puran
(D) Bhartiya Sangeet Men Taal

287. What specific relationship does the text "Chand Avam Roop Vidhan" explore?
(A) Tracing the detailed lineage of specific regional percussion houses
(B) Analyzing the underlying philosophical essence of high musical art
(C) Linking poetic meter and structural forms
(D) Investigating the mythological origins of the percussion instrument

288. Which text is employed for critical brainstorming and philosophical reflection on tempo and rhythm?
(A) Bhartiya Sangeet Men Taal
(B) Laya Taal Vichar Manthan
(C) Chand Avam Roop Vidhan
(D) Ashtottar Shat Taal Lakshanam

289. Who provides the essential analytical tools for dissecting structural rhythmic complexities?
(A) Dr. Arun Kumar Sen
(B) Nikhil Ghosh
(C) Sudhir Mainkar
(D) Dr. Subhadra Chaudhary

290. According to the passage, the academic study of rhythm demands mathematical precision combined with what?
(A) Theoretical contemplation
(B) Geographical mapping
(C) Chronological isolation
(D) Purely mechanical execution

Direction : Please read the following source carefully.

Encyclopedic documentation and structured analysis are fundamental to standardizing musicological research. In this academic domain, scholars emphasize the detailed study of "Taal Kosh" as an essential lexicographical tool that defines and categorizes complex rhythmic terminologies. Alongside this, "Bhartiya Talon Ka Shastriya Vivechan" is critically examined to understand the rigorous classical scrutiny and theoretical justification of various rhythmic cycles. The foundational text "Tabla Vadan Kala avam Shastra" further provides a comprehensive synthesis of performance art and systematic theory. The scholarly ecosystem surrounding these texts is profoundly influenced by the contributions of BhagawatSharan Sharma and Madhukar Ganesh Godbole. BhagawatSharan Sharma's analytical precision has been instrumental in classifying theoretical data, thereby facilitating accessible academic reference. Simultaneously, Madhukar Ganesh Godbole's contributions offer a meticulous evaluation of the intersection between playing techniques and scientific theory. An academic case study utilizing "Taal Kosh" and "Bhartiya Talon Ka Shastriya Vivechan" demonstrates how definitive glossaries and critical

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267. What did V.N. Bhatkhande's methodology primarily emphasize according to the text?
(A) Analysis of poetic meter and rhythmic tempo
(B) Classifying structures and reviving texts
(C) Methods of systemic education and formal notation
(D) Exploration of mythological and historical contexts

268. Which text provides researchers with critical insights into metric systems during the evolution of pedagogy?
(A) Ashtottar Shat Taal Lakshanam
(B) Sangeet Raj
(C) Sangeet Ratnakar
(D) Bruhad Deshi

269. What was the extensive focus of V.D. Paluskar's academic approach?
(A) Structural reorganization of ancient theories
(B) The creation of new rhythmic instruments
(C) Systemic education and notation
(D) Rejection of classical traditions

270. How did the institutional strategies of these pioneers position classical treatises?
(A) As strictly historical artifacts to be archived for research
(B) As informal systems developed for varied public entertainment
(C) As outdated concepts eventually replaced by modern theories
(D) As living frameworks for modern scholarly education

Direction : Please read the following source carefully.

An extensive academic project examining percussion traditions necessitates the detailed study of specific texts regarding historical evolution and stylistic schools. Researchers heavily rely on "Table Ka Udagam Vikas avam Vadan Shailiyan" to comprehend the origin, development, and playing styles intrinsic to this percussion instrument. Concurrently, the text "Pakhawaj avam Table ke Gharane avam Parmparayen" serves as a foundational source for analyzing the complex lineages and stylistic boundaries of various musical houses. In this academic context, the scholarly contributions of Dr. Aban Mistry and Chhote Lal Mishra are evaluated for their rigorous documentation of these traditions. Dr. Aban Mistry's research provides critical academic depth to the historical narrative of the instruments, while Chhote Lal Mishra's analytical work aids in dissecting specific regional playing techniques. When university scholars cross-reference "Table Ka Udagam Vikas avam Vadan Shailiyan" with "Pakhawaj avam Table ke Gharane avam Parmparayen," they achieve a holistic understanding of how rhythmic traditions were transmitted across generations. This case study underscores the necessity of combining textual historical accounts with specialized musicological research to preserve the integrity of percussion lineages. Furthermore, isolating the distinct characteristics of each tradition allows researchers to map out the geographic migration of specific stylistic nuances. Such meticulous academic scrutiny guarantees the accurate historical preservation of these vital percussion schools.

Based on the above source, attempt the following five questions.

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271. Which text is heavily relied upon by researchers to comprehend the origin and development of percussion playing styles?
(A) Pakhawaj avam Table ke Gharane avam Parmparayen
(B) Bhartiya Talon Ka Shastriya Vivechan
(C) Table Ka Udagam Vikas avam Vadan Shailiyan
(D) Bhartiya Sangeet Vadya

272. Which text serves as a foundational source for analyzing the lineages of various musical houses?
(A) Table Ka Udagam Vikas avam Vadan Shailiyan
(B) Pakhawaj avam Table ke Gharane avam Parmparayen
(C) Systematic study of the text known as Tabla Puran
(D) Analyzing the medieval text titled Sangeet Samyasar

273. Whose research provides critical academic depth to the historical narrative of the instruments?
(A) Chhote Lal Mishra
(B) Nikhil Ghosh

scholar Venkatmakhi in the 17th century for scales.

9. (C) Music pleasing to hearts of people in diverse regions
Matang's Bruhad Deshi introduces a significant distinction between Margi Sangeet and Deshi Sangeet. He defines Deshi music as the regional and popular forms that are specifically performed to please the hearts of people across different geographical areas. This acknowledgement of regional diversity marked a major shift in musicological thought, recognizing the beauty of music outside ritualistic contexts and religious ceremonies.

10. (A) Damodar Pandit - Sangeet Raj
Sangeet Raj is an encyclopedic work on music and dance authored by Maharana Kumbha during the 15th century. While Damodar Pandit is indeed a significant musicologist, his most famous contribution to the literature of Indian classical music is the 17th-century text Sangeet Darpan. The other pairs, such as Ramamatya with Swaramelakalanidhi and Somnath with Ragavibodha, are correctly matched in history.

11. (C) Statement I is true but Statement II is false.
Vishnu Narayan Bhatkhande was instrumental in creating a standardized notation system to document North Indian classical music. Similarly, Vishnu Digambar Paluskar also developed a notation system for pedagogical purposes at his Gandharva Mahavidyalaya. It is inaccurate to claim that Paluskar opposed notation; rather, both scholars viewed notation as a vital tool for the preservation and democratization of classical music.

12. (A) I, III, II, IV
The historical timeline of Indian musicology begins with Bharat's Natya Shastra, followed by Matang's Bruhad Deshi around the 8th or 9th century. Later, Sharangdeva composed the Sangeet Ratnakar in the 13th century, which became a bridge to medieval music. Finally, Venkatmakhi's Chaturdandi Prakashika emerged in the 17th century, introducing the influential 72 Melakarta system to the developing world of musicology.

13. (C) Ahobal - Placed Swaras on the Veena string using measurements
Pandit Ahobal's Sangeet Parijat represents a major advancement in musical science by providing mathematical measurements for the placement of musical notes on a string. By using the length of the Veena string, he established an objective method for tuning. Conversely, Bhatkhande is associated with the ten-thaat system, while Venkatmakhi is credited with the mathematically rigorous seventy-two Melakarta scale organization system.

14. (D) To explain the practical aspects of Deshi Sangeet and Talas
Parashwadev's Sangeet Samayasara is a vital medieval treatise that focuses heavily on the practical performance aspects of Indian music. Unlike strictly theoretical works, it provides deep insights into the Deshi Sangeet traditions and various rhythmic structures or Talas of that era. This makes it an essential resource for understanding the transition from ancient Margi forms to regional medieval performance practices.

15. (A) Nikhil Ghosh
Nikhil Ghosh was a distinguished Tabla maestro and scholar who founded Sangeet Mahabharati. He is well-regarded for his efforts in creating a comprehensive notation system and documenting the rhythmic structures of North Indian music. His work often involves a systematic categorization of rhythmic patterns and their phonetic representations, making his research highly relevant for students studying the mathematical foundations of Talas.

16. (B) Maharana Kumbha
Maharana Kumbha, the ruler of Mewar, was a great patron of the arts and a scholar himself. He authored Sangeet Raj, a massive 15th-century encyclopedia that covers various aspects of Indian musicology, dance, and dramaturgy. The text is divided into five main sections and remains one of the most important sources for studying the medieval musical traditions of Northern India.

17. (B) She completely rejected the traditional Margi Tala system.
Dr. Subhadra Chaudhary is a respected musicologist known for her deep academic

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rigid mechanical execution
(B) It involves a complete rejection of all historical stylistic boundaries
(C) It remains a largely unstudied area within the field of modern musicology
(D) It is rooted in aesthetic and philosophical traditions

Direction : Please read the following source carefully.

Advanced theoretical research into regional percussion styles demands the meticulous examination of specialized literature and expert commentary. A primary focus of such academic inquiries is the detailed study of "Solo Tabla Drumming of North India," a text that provides an exhaustive structural analysis of individual performance conventions. Complementing this, scholars investigate the "Tabla of Lucknow" to decode the specific stylistic paradigms and historical evolution of this distinct regional school. Furthermore, the text "Tabla Puran" is utilized as an expansive reference to understand the mythological and historical contexts of the instrument. In guiding this research, the contributions of Nikhil Ghosh and Girish Chandra Shrivastava are highly regarded. Nikhil Ghosh's scholarly documentation offers crucial frameworks for analyzing rhythmic compositions, while Girish Chandra Shrivastava's insights facilitate a deeper comprehension of structural theories. A case study merging "Tabla of Lucknow" with "Tabla Puran" allows researchers to correlate regional developments with overarching historical narratives. This precise academic methodology ensures that the study of North Indian percussion remains analytically rigorous and deeply grounded in authorized historical texts. By systematically cross-examining these specialized treatises, contemporary academics can successfully isolate unique structural variations from broader traditional practices. This highly focused analytical procedure ultimately standardizes the academic discourse surrounding regional rhythmic frameworks.

Based on the above source, attempt the following five questions.

281. Which text is noted for providing an exhaustive structural analysis of individual performance conventions?
(A) Solo Tabla Drumming of North India
(B) Tabla Puran
(C) Tabla of Lucknow
(D) Bhartiya Taal Men Anekata Mein Ekta

282. For what purpose do scholars investigate the text "Tabla of Lucknow"?
(A) To evaluate the specific mythological context of various percussion instruments
(B) To decode regional stylistic paradigms and evolution
(C) To define lexicographical terminologies used in the analysis of rhythmic texts
(D) To study the development of early and ancient notation systems in musicology

283. Which text serves as an expansive reference for the mythological and historical contexts of the instrument?
(A) Tabla Vadan Kala avam Shastra
(B) Tabla Puran
(C) Aesthetics of Tabla
(D) Tabla of Lucknow

284. Whose scholarly documentation offers crucial frameworks for analyzing rhythmic compositions?
(A) Nikhil Ghosh
(B) Girish Chandra Shrivastava
(C) V.N. Bhatkhande
(D) Purshottam Das Pakhawaji

285. According to the passage, what is the result of merging the analysis of "Tabla of Lucknow" with "Tabla Puran"?
(A) The systemic dismissal of all authorized and documented historical texts
(B) The successful synthesis of both complex poetic meter and rhythmic tempo
(C) Correlating regional and historical narratives
(D) The total elimination of structural variations in percussion performance

Direction : Please read the following source carefully.

The intricate study of meter and rhythm requires a rigorous academic engagement with highly specialized texts. A core component of this curriculum is the detailed study of "Bhartiya Sangeet Men Taal," which establishes a

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established rules of musicology, thereby setting new paradigms for subsequent generations of scholars. Such dynamic academic environments fostered a rich tradition of textual analysis, compelling modern researchers to meticulously parse these diverse theoretical texts. Ultimately, this collective body of work forms a vital cornerstone for understanding regional integrations.

Based on the above source, attempt the following five questions.

261. Which two musicologists are frequently analyzed together to understand shifts in classification systems?
(A) Venkatmakhi and Pundarik Vitthal
(B) Damodar Pandit and Ahobal
(C) Bharat and Sharangdeva
(D) Ramamatya and Somnath

262. Whose contributions are identified as central to the structural reorganization of musical theories?
(A) Pundarik Vitthal
(B) Venkatmakhi
(C) Damodar Pandit
(D) Somnath

263. What aspect of musicology is highlighted by the inclusion of Pundarik Vitthal in this academic study?
(A) The dismissal of structural theories
(B) The origins of rhythmic cycles
(C) The cross-regional synthesis of principles
(D) The rejection of textual analysis

264. What did the distinct methodologies introduced by Damodar Pandit and Ahobal provide?
(A) A singular, unchallenged classification system
(B) The complete erasure of older traditions
(C) A transition into purely pedagogical structures
(D) Alternative perspectives on musical frameworks

265. How is the era surrounding these specific scholars characterized within the passage?
(A) As an era of scholarly debate and innovation
(B) As an era completely devoid of distinct theoretical schools
(C) As an era defined by a period of chronological stagnation
(D) As an era primarily disconnected from regional integration

Direction : Please read the following source carefully.

In examining the institutionalization of musicology, a case study centers on the monumental contributions of V.N. Bhatkhande and V.D. Paluskar. Their academic approaches drastically transformed the pedagogical landscape of music history. Researchers exploring this transformation often consult comprehensive texts like "Sangeet Raj" and "Ashtottar Shat Taal Lakshanam" to trace the formalization of musical instruction and theoretical codification. V.N. Bhatkhande's methodology emphasized structural classification and textual revival, fundamentally altering how historical theories were perceived in academic institutions. Conversely, V.D. Paluskar focused extensively on systemic education and notation, bringing classical traditions into formal public spheres. A detailed study of "Sangeet Raj" within this context illustrates the historical depth these modern pioneers sought to preserve and integrate. Furthermore, the analysis of "Ashtottar Shat Taal Lakshanam" provides researchers with critical insights into the metric systems that were systematized during the evolution of music pedagogy. The synergistic impact of V.N. Bhatkhande and V.D. Paluskar established a robust academic foundation, ensuring that classical treatises were not merely historical artifacts but living frameworks essential for modern scholarly education. Their visionary institutional strategies successfully bridged the gap between ancient theoretical texts and contemporary classroom instruction. Consequently, modern researchers continually evaluate their dual legacies to understand the current paradigms of musicological scholarship.

Based on the above source, attempt the following five questions.

266. Which two figures are highlighted for drastically transforming the pedagogical landscape of music history?
(A) Ramamatya and Somnath
(B) V.N. Bhatkhande and V.D. Paluskar
(C) Bharat and Matang
(D) Ahobal and Venkatmakhi

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treatises function symbiotically. This methodical approach allows university researchers to construct highly structured, evidence-based interpretations of complex rhythmic phenomena, ensuring academic uniformity. Without such structured encyclopedic resources, the vast diversity of regional terminologies would inevitably lead to academic fragmentation. Therefore, mastering these systematic compilations is considered absolutely mandatory for scholars striving to produce universally recognized rhythmic research.
Based on the above source, attempt the following five questions.

291. Which text functions as an essential lexicographical tool for defining complex rhythmic terminologies?
(A) Tabla Vadan Kala avam Shastra
(B) Bhartiya Talon Ka Shastriya Vivechan
(C) Taal Kosh
(D) Taal Vadya Shashtra

292. What is understood through the critical examination of "Bhartiya Talon Ka Shastriya Vivechan"?
(A) Scrutiny and justification of rhythmic cycles
(B) The complex relationship between poetic meter and structural musical forms
(C) The broad cross-regional synthesis of essential musical principles
(D) The diverse mythological contexts of various percussion instruments

293. Which text provides a comprehensive synthesis of performance art and systematic theory?
(A) Use of the text titled Taal Kosh
(B) Analyzing Chand Avam Roop Vidhan
(C) Study of the Aesthetics of Tabla
(D) Tabla Vadan Kala avam Shastra

294. Whose analytical precision was instrumental in classifying theoretical data to facilitate academic reference?
(A) Madhukar Ganesh Godbole
(B) BhagawatSharan Sharma
(C) Dr. Arun Kumar Sen
(D) Dr. Yogmaya Shukla

295. What do the contributions of Madhukar Ganesh Godbole meticulously evaluate?
(A) The philosophical distinction between classical high art and folklore
(B) The perceived chronological stagnation of established musical institutions
(C) Intersection of playing and scientific theory
(D) The historical isolation of various distinct regional pedagogies

Direction : Please read the following source carefully.

The academic investigation of musical instruments often highlights the thematic concept of systemic cohesion amidst diverse practices. A vital reference for this research is the detailed study of "Bhartiya Sangeet Vadya," which provides a macroscopic view of instrumental evolution. To explore structural commonalities, researchers analyze "Bhartiya Taal Men Anekata Mein Ekta," a text specifically demonstrating the underlying unity in varied rhythmic traditions. Furthermore, foundational academic orientation is achieved through "Taal Vadya Parichaya" and the rigorous theoretical exposition in "Taal Vadya Shashtra." The discourse is enriched by examining the distinct contributions of Swami Pagal Das, Purshottam Das Pakhawaji, Arvind Mulgaonkar, and Dr. Yogmaya Shukla. Swami Pagal Das and Purshottam Das Pakhawaji represent the intricate historical lineage of percussion, providing indispensable traditional knowledge to academic forums. Conversely, Arvind Mulgaonkar and Dr. Yogmaya Shukla supply modern structural analyses that bridge traditional pedagogy with university-level theory. By integrating the premise of "Bhartiya Taal Men Anekata Mein Ekta" with the structural details of "Taal Vadya Shashtra," scholars can effectively demonstrate how disparate regional instruments coalesce into a singular, unified classical tradition. This integrative academic framework is essential for combating the historical isolation of distinct regional practices. Ultimately, such comprehensive scholarly methodologies validate the enduring interconnectedness of diverse instrumental traditions across the broader musical landscape.
Based on the above source, attempt the following five questions.

296. Which text is cited for providing a macroscopic view of instrumental evolution?
(A) Taal Vadya Parichaya

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(B) Bhartiya Taal Men Anekata Mein Ekta
(C) Taal Vadya Shashtra
(D) Bhartiya Sangeet Vadya

297. What specific thematic concept is demonstrated in the text "Bhartiya Taal Men Anekata Mein Ekta"?
(A) Unity in varied rhythmic traditions
(B) The theoretical division within modern musicological institutions
(C) The exploration of purely mythological roots of percussion instruments
(D) The aesthetic isolation observed in various distinct musical regions

298. Which two texts are noted for providing foundational academic orientation and rigorous theoretical exposition?
(A) Sangeet Raj and Sangeet Ratnakar
(B) Taal Vadya Parichaya and Taal Vadya Shashtra
(C) Taal Kosh and Tabla Puran
(D) Aesthetics of Tabla and Solo Tabla Drumming

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299. Who provides indispensable traditional knowledge representing the historical lineage of percussion?
(A) Arvind Mulgaonkar and Dr. Yogmaya Shukla
(B) Swami Pagal Das and Purshottam Das Pakhawaji
(C) Dr. Subhadra Chaudhary and Dr. Arun Kumar Sen
(D) Nikhil Ghosh and Girish Chandra Shrivastava

300. How do Arvind Mulgaonkar and Dr. Yogmaya Shukla enrich the academic discourse according to the passage?
(A) Bridging pedagogy and university-level theory
(B) By advocating for the complete removal of all traditional musical lineages
(C) By focusing on classifying medieval musical classification systems exclusively
(D) By focusing purely on verifying historical and chronological dates

ANSWERS

1. (B) Bharat
The Natya Shastra is one of the most foundational and comprehensive ancient Indian treatises on the performing arts, encompassing drama, dance, and musicology. Attributed to the sage Bharat, this monumental work establishes the early principles of Indian aesthetics, particularly the Rasa theory, and provides detailed insights into ancient musical scales and the classification of instruments.

2. (A) I, II and IV
The Natya Shastra provides an extensive framework for Indian music and dramaturgy. It details the aesthetic Rasa theory and provides systematic classifications for Shruti and Swara. Furthermore, it describes vocal forms like Dhruva Gana. Contrary to some claims, it includes a robust classification of musical instruments into four distinct categories based on their construction and the way they produce sound.

3. (C) He was the first to define the word 'Raga' in Bruhad Deshi.
Matang is a pivotal figure in Indian music history whose work, Bruhad Deshi, serves as a crucial link between ancient and medieval musicology. He is famously credited with providing the first formal definition of the term Raga, moving beyond the older Jati system and acknowledging the evolving regional musical practices known as Deshi Sangeet that were popular among people.

4. (D) P-3, Q-1, R-2, S-4
Medieval musicological literature is defined by several key works and authors. Sharangdeva wrote the Sangeet Ratnakar, while Parashwadev authored Sangeet Samayasara. Nanyadev is the scholar behind Bharat Bhashyam, and Matang produced the Bruhad Deshi. These texts collectively map the structural and stylistic evolution of Indian classical music from the ancient period through the medieval era across different regions and traditions.

5. (C) Melakartadhyaya
Sharangdeva organized his comprehensive treatise, Sangeet Ratnakar, into seven distinct chapters known as Saptadhyaya. These sections cover essential topics like Swara, Raga, Prabandha, and Tala. However, the specific classification system involving Melakarta was developed centuries later by scholars like Venkatmakhi and is not part of this 13th-century text's original structure or chapter organization, which focused on the ancient Margi traditions.

6. (A) Both A and R are true and R is the correct explanation of A.
Bharat's Natya Shastra is universally acknowledged as the foundational document for Indian musicology and theater. This status is derived from its exhaustive documentation of both the technical and aesthetic aspects of the performing arts. By establishing the Rasa theory and defining early melodic prototypes, it laid the groundwork upon which almost all subsequent Indian artistic traditions were built over centuries.

7. (D) Bharat
The experiment of Chatush Sarana is a legendary musicological process designed to demonstrate the existence of twenty-two Shrutis within an octave. Attributed to the sage Bharat in the Natya Shastra, this methodology utilizes two Veenas with identical tunings to systematically lower the pitch of one string, thereby proving the interval relationships between different musical notes and establishing scientific tuning.

8. (A) I, II, III and IV
Pundarik Vitthal was a prolific 16th-century musicologist who integrated Northern and Southern Indian musical concepts. His written legacy includes important treatises such as Sadragachandrodaya, Ragamala, and Ragamanjari, which categorize various melodic forms. He also authored Nartananirnaya, focusing on dance. However, the text Chaturdandi Prakashika is a later work composed by the

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(C) Dr. Subhadra Chaudhary
(D) Dr. Aban Mistry

274. What does Chhote Lal Mishra's analytical work primarily aid researchers in doing?
(A) Dissecting specific regional playing techniques
(B) Reorganizing classical theories
(C) Evaluating the mythological context of tabla
(D) Establishing metric paradigms

275. What is the outcome of cross-referencing the two main texts mentioned in the passage?
(A) The total dismissal of geographic migration mapping efforts
(B) The substitution of textual history with oral folklore traditions
(C) Holistic rhythmic tradition transmission
(D) The complete elimination of distinct stylistic boundaries

Direction : Please read the following source carefully.

The philosophical and aesthetic evaluation of rhythm presents a unique domain within musicology, emphasizing the detailed study of distinct texts. In a university seminar on rhythmic beauty, scholars investigate the conceptual frameworks presented in the text "Aesthetics of Tabla." This specific treatise allows researchers to transcend technical analysis and engage with the philosophical essence of percussion. Similarly, the study of "Tabla Vadan Mein Nihit Saundaraya" provides a critical academic lens to examine the inherent beauty embedded in performance practices. The contributions of musicologists like Prof. Sudhir Kumar Saxena and Sudhir Mainkar are pivotal in this scholarly discourse. Prof. Sudhir Kumar Saxena's theoretical interpretations elevate the academic understanding of rhythmic expression, bridging the gap between mere technique and high art. In parallel, Sudhir Mainkar's contributions offer profound insights into the aesthetic evaluation of performance structures. By synthesizing the principles from "Aesthetics of Tabla" and "Tabla Vadan Mein Nihit Saundaraya," students formulate complex paradigms regarding musical beauty. This academic approach confirms that rhythmic performance is not purely mechanical but is deeply rooted in sophisticated aesthetic and philosophical traditions. Consequently, modern scholars are encouraged to prioritize these philosophical dimensions when evaluating historical performances. This deep integration of aesthetics into structural analysis fundamentally enriches the broader discipline of academic musicology.

Based on the above source, attempt the following five questions.

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276. Which text allows researchers to transcend technical analysis and engage with the philosophical essence of percussion?
(A) Aesthetics of Tabla
(B) Tabla Vadan Mein Nihit Saundaraya
(C) Table Ka Udagam Vikas avam Vadan Shailiyan
(D) Bhartiya Sangeet Vadya

277. What specific critical academic lens does the study of "Tabla Vadan Mein Nihit Saundaraya" provide?
(A) A comprehensive framework to classify regional instruments
(B) A structured system for mapping complex chronological lineages
(C) A specific methodology used for detailed metric codification
(D) Analyzing beauty in performance practices

278. Whose theoretical interpretations bridge the gap between mere technique and high art?
(A) Dr. Aban Mistry
(B) Prof. Sudhir Kumar Saxena
(C) Sudhir Mainkar
(D) Swami Pagal Das

279. What profound insights do Sudhir Mainkar's contributions offer to this academic discourse?
(A) Detailed insights into the nature of structural notation
(B) Complex insights into the systems of historical categorization
(C) Aesthetic evaluation of performance structures
(D) Primary insights into the origins of ancient vocal traditions

280. What conclusion does this academic approach draw regarding rhythmic performance?
(A) It is dependent solely on the application of

analysis of Indian rhythmic systems. Her work, including the text Bhartiya Sangeet Men Taal, examines both ancient and modern traditions. She provides a scholarly perspective on how rhythmic structures and poetic meters interact. It is incorrect to say she rejected Margi Talas; instead, she meticulously studied their historical evolution.

18. (A) Dr. Aban Mistry
Dr. Aban Mistry was a pioneering female Tabla player and a dedicated researcher of percussion traditions. Her book, Pakhawaj avam Table ke Gharane avam Parmparayen, provides an exhaustive history of various percussion lineages. For an artist interested in the Ajrada Gharana, her documentation of its origins, stylistic nuances, and the lineage of its masters is an indispensable and unique scholarly resource.

19. (C) Music discovered by Brahma and practiced for spiritual liberation
In Sangeet Ratnakar, Sharangdeva differentiates between two types of music: Margi and Deshi. Margi Sangeet is defined as the sacred and ritualistic music that was discovered by Lord Brahma and practiced by the celestial beings. Its primary purpose was spiritual liberation or Moksha, characterized by its strict adherence to ancient rules and its distance from regional folk or entertainment styles.

20. (C) Statement I is true but Statement II is false.
The text Ashtottar Shat Taal Lakshanam describes the characteristic features of the traditional 108 Talas found in ancient and medieval Indian music. While these rhythmic cycles are historically significant and provide a foundation for complex rhythmology, they are not the primary cycles used in modern Khayal singing. Today, Khayal performance typically utilizes a different set of Talas like Teental and Ektal.

21. (C) The aesthetic beauty of Bol structures
Prof. Sudhir Kumar Saxena's work, Aesthetics of Tabla, primarily explores the philosophical and phenomenological aspects of rhythm and time. It delves into the internal experience of Laya and the intellectual framework of performance. However, according to certain academic interpretations, this specific text focuses more on the abstract experience of rhythm rather than the specific structural beauty of individual percussion syllables.

22. (B) He founded the Gandharva Mahavidyalaya for music education.
Pandit Vishnu Digambar Paluskar was a visionary who aimed to bring Indian classical music to the common people. One of his most significant achievements was the founding of the Gandharva Mahavidyalaya in 1901. This institution played a crucial role in systematizing music education, providing a respectable platform for learning, and ensuring the survival of the classical tradition outside the royal courts.

23. (D) Providing exhaustive historical and structural analysis of instruments
Bhartiya Sangeet Vadya, authored by Dr. Lalmani Misra, is considered a monumental text because it offers a comprehensive study of Indian musical instruments. The book provides detailed information regarding the historical development, structural evolution, and technical characteristics of various instruments across different categories. This scholarly work remains a primary reference for researchers and musicians interested in the physical science of music.

24. (A) It provided a mathematically complete system of 72 fundamental scales.
Venkatmakhi's formulation of the Melakarta system in the 17th century revolutionized South Indian music. By using mathematical permutations, he created a logically complete framework of seventy-two parent scales. This system provided a clear organizational structure that accommodated existing Ragas and allowed for the discovery of new ones, establishing a scientific foundation for the classification and development of Carnatic musical theory.

25. (C) As a reference for various Talas, Thekas, and Bol patterns
Taal Kosh, authored by Girish Chandra Shrivastava, serves as an extensive encyclopedia for students and researchers of Indian rhythm. It functions as a specialized reference manual that defines various Talas, their specific Thekas, and the diverse Bol patterns associated with them. By using this text, a student can understand the

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how Tabla repertoires were influenced by earlier Pakhawaj techniques, making her scholarship essential for analyzing this specific evolution.

44. (B) A specific class of ancient, structured musical compositions with defined Angas and Dhatus
As detailed in Sangeet Ratnakar, a Prabandha is a specific class of ancient musical compositions that are highly structured. These compositions consist of various defined components known as Angas and Dhatus, which govern their melodic and rhythmic framework. Studying Prabandha is essential for understanding the formal song structures of the medieval period, which eventually paved the way for modern classical forms.

45. (C) Statement I is true but Statement II is false.
Sudhir Mainkar's book, Laya Taal Vichar Manthan, provides a sophisticated intellectual exploration of the concepts of tempo and rhythm in Indian music. He does not view Laya as a mere mechanical beat; instead, he argues for its deep aesthetic and psychological significance. His work challenges simplistic views of rhythm, encouraging a more profound understanding of how time is experienced and expressed.

46. (C) Ahobal
Girish Chandra Shrivastava, Chhote Lal Mishra, and Arvind Mulgaonkar are all modern scholars who have written extensive literature on the Tabla and rhythmic theory. In contrast, Ahobal was a 17th-century musicologist primarily known for his text Sangeet Parijat. His work focused on the mathematical placement of musical notes on the Veena string rather than the pedagogical or historical study of rhythm.

47. (A) It describes the length of the Veena string to accurately pinpoint Swara placements.
Ahobal's Sangeet Parijat is a landmark text in Indian musicology, primarily because it introduced a scientific method for identifying the locations of musical notes. By using the specific length of a vibrating Veena string, he provided an objective mathematical framework for intonation. This approach moved away from purely subjective descriptions of pitch, making it a foundational work for understanding musical scale physics.

48. (A) Providing historical and mythological narratives on Tabla evolution
Tabla Puran is a significant modern text that explores the multifaceted history of the Tabla. It provides a unique blend of historical research and mythological narratives to explain the evolution of the instrument. By documenting various stories and traditions, it offers a cultural perspective on how the Tabla became a central part of the Indian musical landscape, appealing to both scholars and practitioners.

49. (B) V.N. Bhatkhande and V.D. Paluskar
The widespread availability of structured music education in modern India is largely due to the efforts of V.N. Bhatkhande and V.D. Paluskar in the early 20th century. They established institutional frameworks, such as colleges and the Gandharva Mahavidyalaya, which moved music from the private courts to a public syllabus. Their work in notation created a standardized path for learning today.

50. (A) 72 Melakarta
Venkatmakhi's Chaturdandi Prakashika is a seminal 17th-century text that introduced the 72 Melakarta system. This system uses a mathematical approach to generate all possible parent scales using the twelve semi-tones of an octave. A scholar or musician applying the principles of this text today is primarily working with this classification of scales, which remains the bedrock of South Indian musical theory.

51. (B) Somnath
Ragavibodha is an important musicological treatise written by the scholar Somnath in the early 17th century. This work is particularly significant for its attempt to reconcile the musical practices of his time with ancient theory. It also introduces a unique notation system for describing the specific techniques and ornaments used while playing the Veena, providing valuable insights into medieval performance.

52. (C) I, II and III
Arvind Mulgaonkar's book, Tabla, is an exhaustive resource covering the history, theory, and practice of the instrument. It includes detailed notations of traditional compositions and discusses the distinct stylistic features of various Gharanas. However, it was not written in

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Guru to Shishya over generations, ensuring the preservation of specific stylistic percussion identities.

35. (D) Solo Tabla Drumming of North India - History of South Indian vocal music
The text Solo Tabla Drumming of North India, authored by Robert S. Gottlieb, is an analytical study of the repertoire and improvisational techniques used in Hindustani percussion. It focuses on the structural forms of North Indian Tabla performance. Therefore, claiming that it deals with the history of South Indian vocal music is factually incorrect, as its primary subject is Northern rhythmic traditions.

36. (C) Statement I is true but Statement II is false.
The book Tabla of Lucknow by James Kippen is a significant ethnomusicological work that provides a detailed study of the Lucknow Gharana. It does not focus solely on mathematical notation; rather, it examines the cultural, social, and historical context in which the musicians lived and performed. This holistic approach helps readers understand how the stylistic identity of the Gharana was shaped.

37. (C) Laya Taal Vichar Manthan
Bruhad Deshi, Sangeet Ratnakar, and Bharat Bhashyam are all historical treatises that date back several centuries, forming the core of ancient and medieval musicology. Laya Taal Vichar Manthan, however, is a modern scholarly work written by Sudhir Mainkar. It provides a contemporary intellectual inquiry into the concepts of rhythm and tempo, making it a product of the modern era in India.

38. (A) He wrote the text 'Bharat Bhashyam', also known as 'Saraswati Hridayalankar'.
Nanyadev was a scholar-king of the 11th century who made significant contributions to the field of musicology. He authored the Bharat Bhashyam, which is also known by the title Saraswati Hridayalankar. This work serves as an extensive and insightful commentary on Bharat's Natya Shastra, elaborating on various aspects of ancient musical theory and theater, and remains a vital resource for scholars.

39. (C) He contributed significantly to the pedagogical literature of Tabla and rhythm through his texts.
Madhukar Ganesh Godbole was a noted scholar who played a vital role in the development of instructional materials for Indian percussion. Through his various texts, such as Taal Parichay, he provided clear and systematic explanations of rhythmic concepts for students. His work is primarily valued for its pedagogical contribution, helping to standardize the teaching of Tabla for new generations of learners.

40. (B) Tabla Vadan Mein Nihit Saundaraya
A Peshkar is an introductory solo composition in Tabla performance that allows for deep aesthetic exploration and contemplation of Laya. The theoretical and philosophical aspects of such aesthetic beauty are the primary focus of Dr. Yogmaya Shukla's work, Tabla Vadan Mein Nihit Saundaraya. This text delves into the tonal quality and structural elegance that make a performance artistically significant and beautiful.

41. (C) Chhote Lal Mishra
Tabla Granth Manjusha is a highly regarded text in the field of Indian percussion, authored by Pandit Chhote Lal Mishra. A master of the Banaras Gharana, Mishra compiled this work to provide a comprehensive guide to both the theory and the traditional compositions of the Tabla. The book is widely used by students and scholars to understand the intricate rhythmic details.

42. (D) He totally rejected the concept of Mela.
Ramamatya was a 16th-century musicologist whose work, Swaramelakalanidhi, was crucial for the development of Carnatic music. Far from rejecting the concept of Mela, he actually used it to systematically organize Ragas into parent scales. His work attempted to reconcile ancient theory with contemporary practice. While he reduced the number of functional Shrutis used in performance, his use of Melas was defining.

43. (B) Dr. Aban Mistry
Researching the historical transition from the Pakhawaj to the Tabla requires a deep understanding of the stylistic and structural changes in Indian percussion. Dr. Aban Mistry's work, Pakhawaj avam Table ke Gharane avam Parmparayen, provides a thorough investigation into these traditions. Her research documents

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as a distinguished artist of the Banaras Gharana, he integrated deep theoretical knowledge with high-level performance skills in his teaching.

62. (A) I, II, III, IV
The creation of Indian musicological literature follows a clear historical progression. It begins with the ancient Natya Shastra, followed by the medieval masterpiece Sangeet Ratnakar in the 13th century. Later, Ahobal wrote the Sangeet Parijat in the 17th century, providing a scientific basis for note placement. Finally, modern works like Sudhir Mainkar's Laya Taal Vichar Manthan represent contemporary intellectual rhythmic inquiries.

63. (C) Sangeet Raj - Maharana Kumbha
Sangeet Raj is a famous 15th-century encyclopedia on music and dance authored by Maharana Kumbha. Other pairings mentioned are incorrect because Nanyadev wrote Bharat Bhashyam, Matang authored Bruhad Deshi, and Somnath composed Ragavibodha. Maharana Kumbha's work remains one of the most comprehensive resources for understanding the state of the performing arts during the medieval period in Northern India.

64. (A) It provides a detailed account of the repertoire, socio-cultural context, and stylistic identity of the Lucknow Tabla tradition.
James Kippen's Tabla of Lucknow is a landmark ethnomusicological study focusing on the Lucknow Gharana. The book provides an in-depth account of the Gharana's specific repertoire, such as Gats and Parans, while also exploring the socio-cultural environment and the influence of Kathak dance on its development. It serves as a vital resource for understanding how specific musical traditions evolve uniquely.

65. (A) Taal Vadya Parichaya
For an educator designing a syllabus on the fundamental structures and definitions of Indian percussion, Taal Vadya Parichaya by Girish Chandra Shrivastava is the most appropriate foundational text. It provides a systematic introduction to various rhythm instruments and explains the basic terminology and techniques associated with them. This makes it an ideal resource for students beginning their study of drums.

66. (A) Bhagawat Sharan Sharma
Taal Prakash is a widely used and authoritative text on rhythmic theory and Tabla practice, written by Bhagawat Sharan Sharma. This book is particularly valued for its clear explanation of Tala structures, its coverage of diverse rhythmic patterns, and its utility for students preparing for music examinations. It remains a standard reference for understanding the practical and theoretical Hindustani rhythmic system.

67. (D) It completely abandons the concept of Shruti.
Somnath's Ragavibodha is a significant medieval treatise that addresses both the theory and practice of music. Far from abandoning the concept of Shruti, the text attempts to reconcile traditional Shruti intervals with the practicalities of the musical instruments used during his era. He introduced graphical signs to represent playing techniques on the Veena, providing a unique bridge from ancient theory.

68. (A) Dr. Aban Mistry
To distinguish between the stylistic nuances of the Farrukhabad and Ajrada Gharanas, a student needs access to detailed historical and technical documentation. Dr. Aban Mistry's research in Pakhawaj avam Table ke Gharane avam Parmparayen provides exactly this framework. Her analysis of the lineages, repertoire, and specific playing techniques of each Gharana allows for a deep understanding of these distinct schools.

69. (A) The starting point of the music in relation to the Tala cycle
In the Dasha Prana system of ancient Tala, the concept of Graha refers to the relationship between the start of the musical composition and the rhythmic cycle. It describes whether the music begins exactly on the first beat (Sama), before it (Anagata), or after it (Atita). Understanding Graha is essential for analyzing the complex interplay between melody and rhythm.

70. (C) Statement I is true but Statement II is false.
The text Table Ka Udagam Vikas avam Vadan Shailiyan explores the historical emergence and stylistic evolution of the Tabla, mapping its development through various periods. However, it is factually incorrect to claim that the book proves the Tabla was invented during

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the 15th century; rather, it is a 20th-century work that reflects modern scholarship and the lived traditions of masters.

53. (A) He was a legendary Pakhawaj maestro and scholar from Ayodhya.
Swami Pagal Das was an iconic figure in the Pakhawaj tradition, renowned for his immense knowledge and technical mastery. Based in Ayodhya, he was a bridge to ancient rhythmic traditions and was famous for his spiritual approach to drumming. He preserved a vast repertoire of traditional compositions and influenced generations of percussionists, solidifying his legacy as a highly respected scholar.

54. (A) P-3, Q-4, R-2, S-1
Different musicological texts focus on specialized areas of study. Aesthetics of Tabla explores the philosophical beauty of rhythm, while Bhartiya Sangeet Vadya documents the history of Indian instruments. Taal Kosh functions as an encyclopedia of various rhythmic cycles, and Solo Tabla Drumming of North India provides an analytical study of solo performances and their structures. Together, these works cover rhythmology.

55. (D) Maihar
The traditional lineages of Tabla are typically categorized into six main Gharanas: Delhi, Lucknow, Farrukhabad, Ajrada, Banaras, and Punjab. Each of these schools has a distinct stylistic identity and history. In contrast, Maihar is a prominent Gharana associated with instrumental music, particularly the Sitar and Sarod, founded by Acharya Allauddin Khan, and is not a primary Tabla school.

56. (A) Both A and R are true and R is the correct explanation of A.
The text Ashtottar Shat Taal Lakshanam is critical for understanding historical Indian rhythmology because it defines the characteristic features of the traditional 108 Talas. These cycles were widely used in the Margi and early Deshi musical traditions of the ancient and medieval periods. Studying these Lakshanas allows researchers to trace the evolution of rhythmic complexity from early Sanskrit treatises.

57. (A) Chand Avam Roop Vidhan
The relationship between poetic meter and musical rhythm is a specialized area of study explored in the text Bhartiya Sangeet Men Taal: Chand Avam Roop Vidhan. This work analyzes how the structure of lyrics or syllables (Chand) informs the rhythmic framework (Roop) of musical compositions. It is an essential resource for scholars examining how vocal traditions are mapped onto rhythmic cycles.

58. (A) I, II, III and V
Purshottam Das Pakhawaji was a master of the Nathdwara tradition of Pakhawaj playing. He was deeply involved in accompanying Haveli Sangeet and contributed significantly to the preservation of traditional rhythmic compositions known as Parans. While he was a legendary figure in Indian percussion, it is incorrect to say he composed for Western symphony orchestras, as his focus remained within classical genres.

59. (B) A parent scale from which various Ragas are derived
In medieval South Indian musicology, the term Mela refers to a parent scale or a primary collection of notes. It serves as a fundamental framework from which various derivative Ragas are created. This concept allowed scholars like Ramamatya and Venkatmakhi to systematically classify and organize the vast number of melodic modes used in performance, leading to the comprehensive Melakarta system.

60. (B) Bhatkhande - Pakhawaj Vadan
Vishnu Narayan Bhatkhande was a monumental figure in Indian musicology, primarily known for his work in Raga classification, the ten-thaat system, and the collection of traditional vocal compositions. He was not primarily known as a Pakhawaj player. On the other hand, Sudhir Kumar Saxena is a scholar of rhythm, Aban Mistry researched percussion Gharanas, and Girish Chandra Shrivastava documented Talas.

61. (C) Statement I is true but Statement II is false.
Pandit Chhote Lal Mishra made a significant academic contribution to the world of percussion through his respected book, Tabla Granth Manjusha. This work provides a comprehensive look at Tabla theory and repertoire. It is inaccurate to suggest he disregarded practical performance;

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structural details and rhythmic nuances of a wide range of cycles.

26. (A) Damodar Pandit
Sangeet Darpan is a significant 17th-century treatise authored by Damodar Pandit. This text is well-known for its synthesis of previous musical knowledge and its focus on both melody and rhythm. It is particularly noted for its descriptions of Raga iconography, where musical modes are personified through poetry, making it a valuable resource for studying the cultural and aesthetic history.

27. (D) I, II and III
The text Bhartiya Talon Ka Shastriya Vivechan, written by Dr. Arun Kumar Sen, is a critical scholarly work. It examines the classical foundations of Indian rhythm and discusses how modern Talas have evolved from ancient systems. The book provides a deep analysis of the theoretical principles of Tala. However, it is not restricted to Carnatic music, as it encompasses Hindustani concepts.

28. (B) He integrated North and South Indian musical concepts in his treatises.
Pundarik Vitthal was a notable 16th-century musicologist who lived during a period of significant cultural exchange. His treatises are unique because they attempt to harmonize the musical concepts of both the Northern and Southern traditions of India. By integrating these diverse elements, his work provides a comprehensive view of Indian musicology during the medieval period, reflecting the evolving nature of Raga classification.

29. (C) P-3, Q-4, R-1, S-2
Modern scholarship in Indian percussion is enriched by various authors and their specialized works. Dr. Aban Mistry wrote about the traditions of Pakhawaj and Tabla, while Girish Chandra Shrivastava compiled the Taal Kosh. Sudhir Mainkar is known for his analytical work Laya Taal Vichar Manthan, and Dr. Yogmaya Shukla focused on the aesthetic beauty inherent in the art of Tabla playing.

30. (D) Chhote Lal Mishra
Purshottam Das Pakhawaji, Swami Pagal Das, and Ayodhya Prasad are all legendary masters who dedicated their lives to the Pakhawaj tradition, preserving its complex compositions and stylistic integrity. In contrast, Pandit Chhote Lal Mishra was a distinguished Tabla maestro from the Banaras Gharana. He is widely recognized for his expertise in Tabla performance and his significant literary contributions to the percussion field.

31. (A) Both A and R are true and R is the correct explanation of A.
Pandit Vishnu Narayan Bhatkhande revolutionized North Indian music by introducing a system that classified Ragas into ten basic parent scales called Thaats. This was a practical response to the older, more complex Raga-Ragini system, which had become inconsistent over time. The Thaat system provided a simplified and systematic pedagogical framework that remains the standard for teaching and organizing Ragas today.

32. (B) Bhartiya Taal Men Anekata Mein Ekta
The text Bhartiya Taal Men Anekata Mein Ekta is a specialized scholarly work that investigates the common structural and philosophical roots of Indian rhythm. It focuses on how the diverse Tala systems found across different regions of India share a fundamental unity. For a student researching the underlying connections between North and South Indian rhythmic traditions, this text provides essential theoretical support.

33. (B) I, II, III and IV
Nikhil Ghosh was a prominent Tabla maestro who made vast contributions to Indian musicology. He founded Sangeet Mahabharati and developed a detailed notation system to capture the nuances of Indian music. He also authored Fundamentals of Raga and Tala. While he respected all traditions, it is incorrect to say he shunned the Tabla, as he was primarily known as a master player.

34. (B) A specific lineage and stylistic tradition of playing passed down from Guru to Shishya
In the context of Indian classical music, particularly for instruments like the Tabla and Pakhawaj, a Gharana represents a distinct lineage of performers. It refers to a specialized school of playing that possesses its own unique repertoire, technique, and aesthetic philosophy. This tradition is typically passed down from

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the Vedic period. Most historical evidence and musicological research place the emergence of the modern Tabla much later.

71. (D) 108 Karanas of Dance
Venkatmakhi's Chaturdandi Prakashika is a fundamental text of the 17th century that focuses on the organization of musical scales and performance forms. It details essential concepts such as Alapa, Thaya, and Prabandha, and is most famous for the Melakarta system. However, the documentation of 108 Karanas is a feature of Bharat's ancient Natya Shastra, which deals with dance.

72. (A) She authored 'Tabla Vadan Mein Nihit Saundaraya'.
Dr. Yogmaya Shukla is a prominent modern scholar who authored the text Tabla Vadan Mein Nihit Saundaraya. Her work is significant because it focuses on the aesthetic dimensions of Tabla playing, emphasizing tonal quality and artistic presentation over mere technical proficiency. By highlighting the beauty inherent in percussion, she provides a scholarly perspective that elevates the art of drumming significantly.

73. (A) It synthesizes the musical knowledge of ancient India and serves as a bridge to medieval musicology.
Sharangdeva's Sangeet Ratnakar is widely considered the most important treatise of the medieval period. Its significance lies in its ability to synthesize the musical knowledge of ancient India while paving the way for later developments. It serves as a crucial bridge, documenting the transition from older Jati-based music to the Raga-based system that defines the modern Hindustani and Carnatic traditions.

74. (A) The decentralization of royal patronage and regional isolation of musicians.
The development of the Gharana system in Indian percussion was primarily driven by the decentralization of royal patronage and the geographical isolation of various musician communities. After the decline of central courts, musicians migrated to regional centers where they developed unique stylistic identities and specialized repertoires. This isolation allowed for the growth of distinct lineages and schools of rhythmic playing.

75. (C) Pakhawaj
In the Natya Shastra, the sage Bharat classified musical instruments into four main categories. The term Avanaddha refers to instruments that produce sound through a stretched membrane or skin, which includes various types of drums. Therefore, the Pakhawaj fits perfectly into this category. In contrast, the Veena is a stringed instrument, and the Bansuri is a wind instrument in this system.

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76. (A) Subhadra Chaudhary
Dr. Subhadra Chaudhary is a distinguished scholar who authored the extensive analytical work titled Bhartiya Sangeet Men Taal. Her research focuses on the historical, theoretical, and practical aspects of Indian rhythmic systems. The text is highly valued in academic circles for its deep inquiry into how Talas are structured and their relationship with poetic meters and diverse musical forms.

77. (B) I, II and III
Ahobal's Sangeet Parijat is a pivotal 17th-century Sanskrit text that significantly advanced musicological theory. It is well-known for providing mathematical measurements to establish Swara placements on the Veena string and for detailing a large number of Ragas. While it is an essential historical work, it was written in the medieval period, not the 20th century, offering an objective tuning method.

78. (A) He authored Sangeet Darpan in the 17th century.
Damodar Pandit is an influential 17th-century musicologist who authored the treatise Sangeet Darpan. This work is noted for synthesizing previous musical theories and providing descriptive verses (Dhyana) that personify various Ragas, adding a rich aesthetic layer to musical theory. He wrote in Sanskrit, and his work continues to be studied for its insights into the melodic and rhythmic practices.

79. (A) P-3, Q-1, R-4, S-2
Musicological literature includes both ancient and modern works by various scholars. Sangeet Raj was authored by the 15th-century ruler Maharana Kumbha. Sudhir Mainkar wrote about the art and science of Tabla, while Bhagawat Sharan Sharma is the author of the widely

then published in his landmark work, Kramik Pustak Malika. His goal was to preserve the oral tradition through a standardized notation system, ensuring accessibility for all.

98. (B) It elevates Tabla playing to a subject of serious philosophical and aesthetic discourse.
Prof. S.K. Saxena's Aesthetics of Tabla is considered a unique and valuable contribution because it moves beyond mere technical instruction. It treats Tabla playing as a subject for serious philosophical and aesthetic inquiry, exploring the internal experience of time and the intellectual beauty of rhythmic structures. By analyzing the phenomenological impact, the text helps practitioners appreciate drumming as a sophisticated art.

99. (C) V.N. Bhatkhande and V.D. Paluskar
The preservation and systematic codification of North Indian music in the early 20th century were primarily driven by V.N. Bhatkhande and V.D. Paluskar. Bhatkhande focused on creating a standardized theoretical framework and documenting compositions, while Paluskar worked on democratizing music education through the Gandharva Mahavidyalaya. Their efforts ensured that the classical tradition was preserved and made accessible to everyone.

100. (B) Laya and Akshara/Matra
When a composer creates a Gat based on the principles of Chand (meter), they are primarily working with the relationship between Laya (tempo) and Akshara or Matra (beats/syllables). Poetic meter dictates how syllables are arranged in time, and this structure is directly mapped onto the rhythmic cycle. This connection ensures that the rhythmic composition possesses a lyrical and balanced aesthetic quality.

101. (A) Dr. Aban Mistry
Dr. Aban Mistry was a pioneering female Tabla player and a dedicated researcher who authored the authoritative text Pakhawaj avam Table ke Gharane avam Parmparayen. Her work is highly respected for its detailed mapping of the ancestral lineages and stylistic evolution of both Pakhawaj and Tabla traditions. It serves as a definitive resource for understanding the regional developments of percussion.

102. (A) I, III and IV
The traditional 108 Talas are deeply rooted in ancient Margi and Deshi traditions and are explicitly detailed in Sangeet Ratnakar. Their structures are described using ancient Angas like Anudruta, Druta, and Laghu. However, these complex historical cycles do not form the basis of modern Teental and Ektal, which belong to a different evolutionary stage of cyclic Indian rhythmic patterns.

103. (A) It discusses the morphology and metrical structures of Indian music.
The text Chand Avam Roop Vidhan is a scholarly work that explores the relationship between poetic meter and the formal structures of Indian music. It analyzes how metrical patterns influence the creation of musical forms, providing a deep inquiry into the morphological aspects of compositions. This academic perspective is essential for understanding the structural unity between lyrics and rhythmic framework.

104. (A) P-2, Q-4, R-1, S-3
Several scholars have made foundational contributions to musicology. Bharat demonstrated the 22 Shrutis using Chatush Sarana, while Venkatmakhi formulated the 72 Melakarta scheme. Vishnu Narayan Bhatkhande introduced the 10 Thaat system for Raga classification, and Ahobal was the first to mathematically place notes on the Veena string. These contributions collectively define the theoretical and scientific landscape of Indian classical music.

105. (D) Khali
In the ancient Tala system, rhythmic components were described using specific Angas such as Druta, Laghu, and Pluta. These units governed the duration and structure of rhythmic cycles. The concept of Khali, representing an empty or silent beat, is a characteristic feature of the modern cyclic Tala system used in North Indian music and was not part of the ancient terminology.

106. (A) Both A and R are true and R is the correct explanation of A.
Ramamatya's Swaramelakalanidhi is a critical historical text that attempted to bridge the gap between ancient Sanskrit treatises and the contemporary musical practices of the 16th century. By reconciling the theoretical tenets

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because Bhatkhande is known for the 10-thaat system, Sharangdeva authored Sangeet Ratnakar, and Bharat is the sage behind the Natya Shastra. Paluskar's work focused on democratizing classical music.

89. (C) The underlying unifying principles across the diverse Tala systems of North and South India
The text Bhartiya Taal Men Anekata Mein Ekta focuses on the fundamental unity underlying the diverse rhythmic traditions of India. It explores how the Hindustani and Carnatic Tala systems, despite their surface differences in nomenclature and practice, are rooted in the same ancient rhythmic principles and mathematical structures. This scholarly work highlights the shared heritage and structural rhythmic harmony.

90. (C) Pakhawaj avam Table ke Gharane avam Parmparayen
Analyzing the relationship between royal patronage and the development of specific percussion repertoires is best explored through the lens of Gharana history. Dr. Aban Mistry's text, Pakhawaj avam Table ke Gharane avam Parmparayen, provides a detailed historical account of how these lineages were supported by various courts and how such patronage shaped their unique and specific stylistic identities.

91. (C) Girish Chandra Shrivastava
Taal Vadya Parichaya is an important introductory text authored by Girish Chandra Shrivastava. This book provides a clear and systematic overview of various Indian percussion instruments and the fundamental principles of rhythm. It is widely used as a textbook for music students to gain a basic understanding of the structural characteristics and playing techniques associated with different drums.

92. (C) It was written before Natya Shastra.
Parashwadev's Sangeet Samayasara is a significant medieval musicological text that provides detailed descriptions of Deshi Talas and various Prabandhas. It is a crucial resource for understanding the musical practices after the ancient period. However, it was definitely written several centuries after Bharat's Natya Shastra, which is universally recognized as the earliest foundational treatise on the Indian performing arts.

93. (A) Bruhad Deshi
The term Raga is central to Indian classical music, but it was not formally defined in the earliest texts like the Natya Shastra. Matang's Bruhad Deshi, composed around the 8th or 9th century, is credited with providing the first explicit definition and elaboration of Raga. This text marks a critical shift in musicology, moving from Jati prototypes to melodic Ragas.

94. (B) The precursor to the modern Raga system, functioning as melodic prototypes
In Bharat's Natya Shastra, Jatis are the melodic prototypes that served as the precursor to the modern Raga system. They were the fundamental frameworks for melody in the ancient period, each possessing specific rules regarding dominant notes, range, and emotional character. Understanding Jati is essential for tracing the evolutionary path of music, as these structures developed into refined Ragas.

95. (C) Statement I is true but Statement II is false.
Texts like Tabla Vadan Kala avam Shastra are designed to bridge the gap between practical performance skills and theoretical science. They argue that a complete musician must possess both the technical ability to play and the intellectual understanding of the underlying principles of rhythm. These works emphasize that theoretical knowledge enhances performance by providing a deeper aesthetic and structural awareness.

96. (D) Sangeet Raj
Girish Chandra Shrivastava is a prolific modern author known for his encyclopedic works on rhythm, such as Taal Kosh, and his introductory guides like Taal Vadya Parichaya. However, Sangeet Raj is an ancient 15th-century encyclopedia on the performing arts authored by Maharana Kumbha. This work stands apart as a historical medieval treatise rather than a modern scholarly percussion publication.

97. (A) He travelled extensively to collect and document traditional bandishes into the Kramik Pustak Malika.
Pandit Vishnu Narayan Bhatkhande is famous for his massive effort to systematically document and codify North Indian classical music. He travelled extensively to meet various masters and collect traditional vocal compositions, which he

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used text Taal Prakash. Finally, Dr. Subhadra Chaudhary produced the scholarly work Bhartiya Sangeet Men Taal for rhythm.

80. (C) Shruti
The traditional Dasha Prana system defines ten essential elements or "breaths" of a Tala, such as Kaal (time), Marg (path), and Anga (components). These concepts provide a comprehensive theoretical framework for understanding the internal structure of ancient rhythmic cycles. Shruti, however, is a fundamental concept related to melodic pitch and the smallest audible intervals between notes, not rhythmic theory.

81. (A) Both A and R are true and R is the correct explanation of A.
The Farrukhabad Gharana is renowned for its sophisticated solo repertoire, which features complex Gats and Chalaan compositions. This stylistic richness is a result of historical influences; the Gharana was significantly shaped by the Pakhawaj-based traditions and the refined aesthetics of the Lucknow Gharana. By adapting these older, more forceful rhythmic structures for the Tabla, Farrukhabad developed a unique approach.

82. (A) Laya Taal Vichar Manthan
Resolving a complex Tihaai precisely on the Sam requires deep understanding of the mathematical proportions of Laya and the structural rules of Tala. Sudhir Mainkar's modern work, Laya Taal Vichar Manthan, provides an intellectual inquiry into these very principles. It analyzes the sophisticated calculations and aesthetic logic behind rhythmic resolutions, making it the most direct theoretical resource for advanced drumming.

83. (A) I, II, IV and V
Solo Tabla Drumming of North India by Robert S. Gottlieb is a landmark academic work that uses Western notation to transcribe complex Tabla compositions. It provides a detailed analysis of the improvisational techniques of various masters and discusses structural forms such as Peshkar, Kayda, and Rela. While it is an exhaustive study of Northern traditions, it does not cover South Indian Mridangam.

84. (B) As the primordial sound that is the essence of life and music, categorized into Ahat and Anahat In Sangeet Ratnakar, Sharangdeva defines Nada as the primordial sound that forms the very essence of life and music. He categorizes it into two types: Ahat Nada, which is the struck sound produced by physical vibration and used in performance, and Anahat Nada, the unstruck sound heard only through spiritual practice. This philosophical understanding provides the metaphysical foundation of Indian music.

85. (C) Chaturdandi Prakashika - Classification of Avanaddha Vadyas
Sangeet Ratnakar is correctly known for its comprehensive musicology, Taal Kosh as an encyclopedia of rhythms, and Sangeet Parijat for its Veena measurements. However, Chaturdandi Prakashika, authored by Venkatmakhi, is primarily famous for its classification of Ragas into the Melakarta scale system and its discussion of melodic forms. It is not a text dedicated to the classification of percussion instruments.

86. (C) Statement I is true but Statement II is false.
Dr. Arun Kumar Sen's Bhartiya Talon Ka Shastriya Vivechan is a scholarly work that offers a detailed classical critique of Indian rhythmic systems. It analyzes the theoretical foundations and evolution of Talas from a scientific perspective. It is incorrect to say the book focuses only on biographies; rather, its primary goal is to explain the technical and structural rhythmic intricacies.

87. (A) I, III, IV, II
The historical timeline of these musicological treatises begins with Matang's Bruhad Deshi (8th-9th century), which first defined Raga. This is followed by Sharangdeva's Sangeet Ratnakar in the 13th century and Parashwadev's Sangeet Samayasara in the late medieval period. Finally, Ahobal's Sangeet Parijat emerged in the 17th century, introducing string measurements for notes. This sequence represents the continuous evolution of theory.

88. (A) V.D. Paluskar - Gandharva Mahavidyalaya
Pandit Vishnu Digambar Paluskar is famously credited with founding the Gandharva Mahavidyalaya, a pioneering institution that played a massive role in standardizing music education in India. Other pairings are incorrect

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of Natya Shastra and Sangeet Ratnakar with practical music, he provided a logical framework for Raga classification. This effort was essential for the evolution of the Carnatic music.

107. (B) Tabla Vadan Kala avam Shastra
Playing a Kayda involves the systematic expansion of a core theme using mathematical permutations called Paltas. This process requires a deep understanding of the theoretical rules governing rhythmic development. Such analytical frameworks are extensively explored in texts like Tabla Vadan Kala avam Shastra, which bridge the gap between technical execution on the drums and the scientific principles of rhythm.

108. (A) I, II, III and V
Sangeet Raj is a monumental 15th-century encyclopedia authored by Maharana Kumbha. It is a voluminous work that borrows significantly from Sharangdeva's Sangeet Ratnakar while providing contemporary insights into instruments and Talas. It was definitely not written in the 20th century. The text remains one of the most comprehensive resources for studying the structural and aesthetic foundations of medieval Indian music.

109. (B) The point in the Tala where the song or composition begins (Sama, Atita, Anagata, Vishama)
In ancient Indian Tala theory, the concept of Graha refers to the specific starting point of a musical composition relative to the rhythmic cycle. It determines whether the music begins on the first beat, after it has passed, or before it arrives. Understanding Graha is vital for analyzing the rhythmic tension and resolution that characterize the sophisticated interplay in classical performance.

110. (D) V.N. Bhatkhande - 16th Century
The chronological classification of musicologists is essential for understanding historical evolution. Bharat lived in the ancient period, while Sharangdeva authored his major work in the 13th century. Venkatmakhi contributed in the 17th century. However, Vishnu Narayan Bhatkhande was a modern scholar of the late 19th and early 20th centuries, famous for his systematic codification of the North Indian tradition.

111. (C) Statement I is true but Statement II is false.
Nikhil Ghosh developed a highly detailed notation system designed to capture the complex micro-timings and phonetic articulations of Indian rhythm. While notation is an invaluable tool for preservation and education, it is generally acknowledged that no visual system can perfectly capture every spontaneous improvisational nuance. There is always a subtle loss of aesthetic quality when translating fluid performance into fixed symbols.

112. (A) I, II, III, IV
Sharangdeva's Sangeet Ratnakar is organized into seven chapters known as Saptadhyaya. The text begins with Swaragatadhyaya, followed by Ragavivekadhyaya and then Prabandhadhyaya. The chapter dedicated to rhythmic cycles, Taaladhyaya, appears later in the sequence. This logical progression from notes to melodic modes, then to song structures, and finally to rhythm, provides a comprehensive and systematic overview of musicology.

113. (C) Lucknow Gharana - Prominent use of Khula Baaj, Dance accompaniment elements, and Gat-Paran
The Lucknow Gharana of Tabla is famous for its "Khula Baaj" or open style of playing, which was heavily influenced by its close relationship with Kathak dance. Its repertoire features a rich variety of Gat-Paran compositions derived from Pakhawaj bols. This stylistic identity is clearly documented in ethnomusicological studies, distinguishing it from the "Bandh Baaj" or closed style of the Delhi.

114. (D) It serves as a comprehensive dictionary/ encyclopedia defining a vast multitude of Indian Talas and rhythmic terms.
Taal Kosh is an essential reference book because it functions as an exhaustive encyclopedia for the study of rhythm. It provides detailed definitions and structural information for a vast multitude of Indian Talas and rhythmic terms. By documenting these diverse cycles, it offers a central resource for students and researchers to understand the mathematical and aesthetic complexity of Indian drumming.

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115. (A) Aesthetics of Tabla
Studying the psychological impact of Khali (the empty beat) and Bhari (the stressed beat) requires a focus on the aesthetic experience of rhythm. Prof. Sudhir Kumar Saxena's Aesthetics of Tabla provides the optimal theoretical base for this inquiry. He analyzes how these rhythmic elements create tension and resolution in the listener's mind, elevating percussion from technicality to profound artistic expression.

116. (B) Swami Pagal Das
Purshottam Das and Dr. Aban Mistry are prominent figures associated with the performance and scholarship of traditional percussion. While Swami Pagal Das is a legendary name, his specific categorization in certain academic contexts might differ based on the focus of the musicological study. However, generally, he is celebrated for his profound spiritual depth and command over the traditional repertoire of the Pakhawaj.

117. (D) It was authored by Venkatmakhi.
Matang's Bruhad Deshi is a crucial text that bridges the gap between ancient and medieval musicology. It provides important elaborations on Nada and Shruti and is famous for distinguishing between Margi and Deshi music. It also provided the first definition of Raga. It was definitely not authored by Venkatmakhi, who lived centuries later and is known for the 17th-century Chaturdandi Prakashika.

118. (A) Tabla Vadan Kala avam Shastra
Evaluating the execution of a complex Rela requires a deep understanding of the rapid, flowing strokes and the structural rules of the composition. This competency is rooted in the analytical frameworks found in texts like Tabla Vadan Kala avam Shastra. Such works provide the necessary theoretical and practical guidance for understanding how high-speed percussion patterns are constructed and performed.

119. (B) The first beat of the rhythmic cycle where structural stress and resolution converge
In North Indian Tala, the Sama is the most important beat of the rhythmic cycle. It is the first beat where the melodic and rhythmic lines typically meet, providing a point of structural stress and resolution. Mastering the ability to resolve complex improvisations precisely on the Sama is a hallmark of a skilled musician and is central to the aesthetic of performance.

120. (C) Statement I is true but Statement II is false.
Dr. Yogmaya Shukla's text focuses on identifying the hidden aesthetic and beautiful elements within Tabla playing. It emphasizes that a performance should be judged on its tonal quality, balance, and artistic presentation, rather than just on speed or technical difficulty. The book encourages practitioners to cultivate a deep aesthetic sensibility, arguing that the beauty of sound is paramount in percussion.

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121. (D) Chaturdandi Prakashika
Tabla Puran, Laya Taal Vichar Manthan, and Tabla Granth Manjusha are all modern works dedicated to the history, theory, and practice of Tabla and rhythm. In contrast, Chaturdandi Prakashika is a 17th-century treatise by Venkatmakhi that focuses on the classification of musical scales (Melas) and melodic performance forms. It is a foundational text for melody rather than a percussion-focused study.

122. (B) He provided graphical representations for Veena playing techniques (Vadan-Sanketas).
Somnath's Ragavibodha is highly significant for its attempt to integrate theoretical knowledge with practical performance. A notable contribution of this 17th-century text is the introduction of graphical representations, known as Vadan-Sanketas, for various techniques and ornaments used in Veena playing. These symbols provided a way to document instrumental performance practices that were previously part of a strictly oral tradition.

123. (A) It provided a mathematically complete permutation of all possible 7-note scales using 12 semi-tones.
The Melakarta system developed by Venkatmakhi is significant because it provides a mathematically complete permutation of all possible seven-note scales using the twelve semi-tones of an octave. This systematic organization created a framework of seventy-two parent scales, which could then be used to derive and classify countless Ragas. It remains the scientific bedrock of South Indian music theory today.

124. (A) The evolution and prominence of the Tabla over the Pakhawaj.
The shift in popularity from the rigid, majestic Dhrupad style to the more flexible and improvisational Khayal style led to significant changes in instrumental accompaniment. The Tabla, with its diverse tonal range and ability to provide a continuous rhythmic framework, became the preferred instrument over the Pakhawaj. This transition catalyzed the development of sophisticated Tabla repertoires and the instrument's prominence in music.

125. (C) Avanaddha Vadya
According to the traditional classification of musical instruments found in ancient Indian treatises, a modern drum set would be categorized as an Avanaddha Vadya. This category includes all instruments that produce sound through a stretched membrane or skin. While a drum set is a modern Western invention, its fundamental mechanical principle of sound production aligns perfectly with this ancient Indian musicological classification.

126. (A) Dr. Lalmani Misra
Bhartiya Sangeet Vadya is a monumental work authored by the scholar and musician Dr. Lalmani Misra. The text provides an exhaustive study of the history, structure, and classification of Indian musical instruments. It is considered a primary resource for anyone interested in the physical science of music, offering deep insights into how various instruments have evolved over centuries in India.

127. (A) I, II and IV
Pundarik Vitthal's Sadragachandrodaya is a 16th-century text that plays a vital role in Raga classification. It categorizes Ragas into Melas and acknowledges the musical concepts of both Northern and Southern traditions. Far from rejecting Persian influence, his work reflects the cultural integration occurring during that era. It remains an important source for studying the transition from medieval to modern musical thought.

128. (A) It is essentially a comprehensive commentary on Bharat's Natya Shastra.
Nanyadev's Bharat Bhashyam, also known as Saraswati Hridayalankar, is an 11th-century treatise that functions as a comprehensive commentary on Bharat's Natya Shastra. It elaborates on ancient musical theory, including Shrutis, Swaras, and Gramas, while providing insights into the musical practices of its time. This work is essential for scholars tracing the continuity of musical knowledge between the ancient and medieval periods.

129. (A) P-3, Q-4, R-1, S-2
The chronological timeline of Indian musicology is marked by the contributions of several great scholars. Bharat authored the Natya Shastra in the early centuries. Matang wrote Bruhad Deshi around the 8th-9th century. Sharangdeva composed Sangeet Ratnakar in the 13th century, and Ahobal produced Sangeet Parijat in the 17th century. This progression reflects the continuous evolution of musical and rhythmic theory.

130. (D) Tumba
The Tabla consists of several specific structural parts such as the Syahi (the black central spot), Kinar (the outer edge), and Gajra (the woven ring that holds the skin). These components are essential for producing the instrument's unique tonal variety. A Tumba, however, refers to the gourd-based resonator commonly found on stringed instruments like the Sitar or Veena.

131. (A) Both A and R are true and R is the correct explanation of A.
Vishnu Digambar Paluskar faced significant societal opposition because, during the late 19th century, music was often viewed with social stigma. By founding the Gandharva Mahavidyalaya and performing in public, he aimed to restore the respectability of classical music and make it accessible to everyone. His efforts successfully challenged the existing prejudices and laid the foundation for modern music education.

132. (A) Chand Avam Roop Vidhan
Analyzing the relationship between poetic meter and musical form in Dhrupad and Pakhawaj accompaniment requires an understanding of how lyrics map onto rhythm. The text Chand Avam Roop Vidhan provides the necessary conceptual framework for this study. It explores the intricate connection between the structure

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of the syllables and the rhythmic cycles, which is fundamental to the aesthetic of traditional vocal.

133. (A) I, II and III
Madhukar Ganesh Godbole was a distinguished scholar known for his significant contributions to the pedagogical literature of Indian percussion. His texts, such as the widely studied Taal Parichay, provided a systematic and clear framework for students to learn the theory and practice of the Tabla. His work remains a standard resource for music education, focusing on standardizing rhythmic terminology and compositions.

134. (B) One complete cycle of a Tala
In the context of Indian rhythmic theory, an Avartana refers to one complete rotation or cycle of a Tala. It encompasses the entire sequence of beats and their internal divisions from the first beat back to the first beat of the next cycle. Understanding the Avartana is fundamental for both performers and listeners to track the rhythmic structure of music.

135. (D) Arvind Mulgaonkar - 72 Melakarta classification
Modern scholars have specialized in different areas of musicological research. Dr. Aban Mistry focused on Gharana history, Sudhir Kumar Saxena on rhythmic aesthetics, and Subhadra Chaudhary on metrical structures. However, Arvind Mulgaonkar is a renowned Tabla scholar and author, known for his work on percussion traditions. The 72 Melakarta classification is an ancient South Indian system, primarily associated with the scholar Venkatmakhi.

136. (C) Statement I is true but Statement II is false.
The book Solo Tabla Drumming of North India highlights the historical shift of the Tabla from an accompanying role to a sophisticated solo instrument with its own unique repertoire. While solo Tabla performances share some structural similarities with vocal music, they follow their own distinct rules and traditional sequences, such as starting with a Peshkar and expanding through Kaydas.

137. (A) I, II, IV, III
In a traditional solo Tabla recital, compositions are typically played in a specific sequence that allows for gradual rhythmic development. The performance usually begins with a Peshkar, followed by the systematic expansion of a Kayda. Later, more intricate forms like Gats are introduced. The performance often concludes with a high-speed Rela, showcasing the artist's technical mastery and command over rapid strokes.

138. (A) Bhatkhande - Kramik Pustak Malika
Vishnu Narayan Bhatkhande is famously recognized for authoring the Kramik Pustak Malika, a monumental multi-volume collection of traditional North Indian musical compositions. Other pairings are historically incorrect; Venkatmakhi authored Chaturdandi Prakashika, Sharangdeva wrote Sangeet Ratnakar, and Matang produced the Bruhad Deshi. Bhatkhande's work was essential for the systematic codification and preservation of the North Indian classical music tradition.

139. (B) They were flexible, regionally diverse rhythmic cycles that evolved from folk and popular traditions.
As discussed in medieval texts like Sangeet Ratnakar, Deshi Talas were regional and popular rhythmic cycles that evolved from local folk traditions. Unlike the more rigid and ritualistic Margi Talas of the ancient period, Deshi Talas were flexible and diverse, reflecting the actual musical practices of different regions. This distinction shows how Indian musicology adapted to encompass the variety of music.

140. (A) Pakhawaj avam Table ke Gharane avam Parmparayen
Researching the historical transmission of repertoire between different Tabla Gharanas requires a deep understanding of their lineages and stylistic connections. Dr. Aban Mistry's text, Pakhawaj avam Table ke Gharane avam Parmparayen, provides the necessary mapping for such a study. It documents how the traditions of the Delhi Gharana influenced and were adapted by later schools like Farrukhabad, providing a clear evolutionary path.

141. (A) Prof. Sudhir Kumar Saxena
Prof. Sudhir Kumar Saxena is widely recognized for his scholarly work, Aesthetics of Tabla, which provides a deep philosophical and aesthetic analysis of percussion. His research elevated the

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study of the instrument by exploring the internal experience of rhythm and the intellectual beauty of Laya. This work is essential for those who seek to understand the artistic and contemplative aspects.

142. (D) He used an electronic tuner.
Ahobal's Sangeet Parijat is noted for providing a mathematical method to identify musical notes on the Veena. He used the length of a vibrating string to establish twelve distinct notes, creating an objective basis for intonation. This scientific approach was revolutionary for its time. It is historically impossible for him to have used an electronic tuner, as his work dates back to the 17th.

143. (A) Tabla (by Arvind Mulgaonkar)
Mastery of specific physical techniques and Bol articulations, such as those found in the Ajrada Gharana, requires guidance from practical instruction manuals. Arvind Mulgaonkar's book, Tabla, is a highly respected resource that provides detailed explanations and notations for these traditional styles. It is an essential guide for students who wish to understand the unique characteristics and technical requirements.

144. (A) A variation or different type/version of a particular Theka
In the study of Indian rhythm, the term Prakar refers to a variation or a different version of a specific Theka. While the basic structure of the Tala remains the same, a Prakar introduces subtle changes in the Bol patterns to add variety and aesthetic richness to the accompaniment. Understanding Prakars is essential for a percussionist to provide sensitive and diverse support.

145. (C) Statement I is true but Statement II is false.
Chhote Lal Mishra's Tabla Granth Manjusha is a highly respected compilation that covers both the theoretical and practical aspects of the instrument. It contains a wealth of traditional compositions and is a valuable resource for students of Hindustani music. It is incorrect to claim that the book focuses on Carnatic Mridangam; instead, it is firmly rooted in the North Indian tradition.

146. (D) Ayurveda Shastra
Treatises like the Natya Shastra, Sangeet Ratnakar, and Sangeet Samayasara are the primary sources for ancient and medieval Indian rhythmic and musical theory. They contain detailed discussions on Talas, instruments, and performance forms. Ayurveda Shastra, however, is an ancient Indian system of medicine and wellness. While it is a significant historical science, its subject matter is entirely unrelated to the study of musicology.

147. (A) The scientific and theoretical study of percussion instruments and rhythm
The text Taal Vadya Shastra is dedicated to the scientific and theoretical study of percussion instruments and the principles of rhythm. It explores the technical construction of various drums and provides an analytical framework for understanding the complex mathematical structures of Talas. This work is essential for anyone seeking a deep theoretical knowledge of the rhythmic foundations of Indian classical music traditions.

148. (B) He was an unparalleled master of the Pakhawaj, known for his spiritual depth and command over complex traditional compositions.
Swami Pagal Das was a legendary figure in the world of Indian percussion. He was an unparalleled master of the Pakhawaj, famous for his spiritual approach and his vast command over the traditional repertoire. His life and work preserved the ancient rhythmic wisdom of the Ayodhya tradition, and he remains a source of inspiration for countless students of the Pakhawaj and Tabla.

149. (B) Democratizing music education and moving it from closed Gharanas to a broader public syllabus.
The establishment of dedicated music colleges in the 20th century, championed by figures like Bhatkhande and Paluskar, had the primary effect of democratizing music education. This institutional framework moved learning away from the often-closed and secretive Gharana system to a standardized public syllabus. This transition allowed a much wider section of society to access and learn the classical music tradition.

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150. (B) Anagata Graha
According to ancient rhythmic theory, if a musical phrase or resolution occurs slightly before the Sama of the rhythmic cycle, it is known as Anagata Graha. This technique creates a sense of forward momentum and anticipation. Applying this theoretical framework to a modern performance allows for a more sophisticated analysis of how musicians manipulate timing to create rhythmic tension and aesthetic interest.

151. (A) Sudhir Mainkar
Laya Taal Vichar Manthan is a scholarly work authored by Sudhir Mainkar. This text provides a profound intellectual inquiry into the concepts of tempo and rhythm in Indian classical music. It analyzes the mathematical, psychological, and aesthetic dimensions of Laya, offering a unique perspective that goes beyond mere technical instruction and explores the underlying philosophy of time in musical performance.

152. (B) I, II and III
James Kippen's Tabla of Lucknow is a major ethnomusicological study that explores the socio-musical history of the Lucknow Gharana. It details how the Gharana's unique repertoire and playing style were influenced by its historical environment and the local tradition of Kathak dance. The book is highly regarded for its holistic approach, combining historical research with an analysis of specific rhythmic structures.

153. (A) A small, attractive composition that ends on the Sam, typically played to introduce the Tala.
A Mukhda is a short and attractive composition in Tabla playing, usually lasting just a few beats, that leads gracefully to the Sam. It is often played as a brief introduction to the Tala or as a transition between different parts of a performance. Despite its brevity, a well-executed Mukhda adds significant aesthetic charm and structural clarity to a musical rendition.

154. (A) P-2, Q-3, R-4, S-1
An ancient Prabandha composition consisted of several specific parts. The Udgraha is the introductory section, while the Melapaka acts as the bridge connecting the introduction to the main body. The Dhruva is the indispensable and repeating main section, and the Abhoga serves as the concluding part. Understanding these elements is essential for studying the highly structured vocal forms of medieval India.

155. (C) Murchhana
The Dasha Prana system identifies ten essential elements of a Tala, including Kala (time), Kriya (action), and Laya (tempo). These Pranas provide a comprehensive framework for the internal dynamics of rhythm. Murchhana, however, is a fundamental concept in melodic theory, referring to the practice of shifting the tonic to different notes of a scale to create new melodic modes.

156. (A) Both A and R are true and R is the correct explanation of A.
In the notation system developed by Vishnu Narayan Bhatkhande, the symbol 'X' is used to denote the Sam, or the first beat of a Tala. This visual marker is critical for students to identify the point of rhythmic resolution. The 'X' represents the intersection where the different rhythmic and melodic lines converge, providing a clear visual anchor for the performance.

157. (A) Bhartiya Talon Ka Shastriya Vivechan
A musicologist attempting to reconstruct the rhythmic framework of ancient Dhrupad would find the most relevant theoretical concepts in Bhartiya Talon Ka Shastriya Vivechan. This scholarly work provides a detailed analysis of the classical foundations of Indian rhythm and its historical evolution. By examining these principles, researchers can understand how the structured compositions of Dhrupad were traditionally accompanied.

158. (A) I, II and IV
The historical evolution of the Tabla is a complex subject. It is widely believed to have evolved as a split or modification of the Pakhawaj, and tradition often associates its invention with Amir Khusro. Its unique playing style was also influenced by Naqqara and Dholak traditions. While it became prominent in many genres, it did not completely replace the Pakhawaj in Dhrupad.

159. (A) The continuous, uniform space or distance between two beats
In the context of Indian music, Laya is defined as the continuous and uniform space or distance between two successive beats. It represents the flow of time within a performance. Laya is

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typically categorized into three main speeds: Vilambit (slow), Madhya (medium), and Drut (fast). Understanding and maintaining a consistent Laya is essential for the structural integrity of both melody and rhythm.

160. (D) Ajrada - Ram Sahay
The history of Tabla Gharanas is marked by their founding masters. Sudhar Khan founded the Delhi Gharana, while Modu Khan and Bakshu Khan are key figures in the Lucknow tradition. Haji Vilayat Ali Khan is associated with the Farrukhabad Gharana. However, the Banaras Gharana was founded by Pandit Ram Sahay. The Ajrada Gharana was actually established by Kallu Khan and Miru Khan.

161. (C) Statement I is true but Statement II is false.
Girish Chandra Shrivastava's Taal Vadya Parichaya is a fundamental text that introduces the structures and playing techniques of various Indian percussion instruments. It is widely used in music education to provide a basic understanding of the diverse world of drumming. The book does not suggest that all instruments are played with sticks; instead, it details the specific hand and finger techniques.

162. (A) I, II, IV, III
The chronological order of these ancient and medieval scholars is foundational for musicology. Bharat authored the Natya Shastra in the early centuries. Matang wrote Bruhad Deshi around the 8th-9th century. Nanyadev produced Bharat Bhashyam in the 11th century. Finally, Sharangdeva composed the Sangeet Ratnakar in the 13th century. This sequence maps the continuous development of musical and rhythmic theory over a millennium.

163. (A) Sangeet Parijat - Placement of Swaras on Veena strings
Ahobal's Sangeet Parijat is a landmark 17th-century treatise famous for introducing a mathematical method to place musical notes on a string. By using the length of the Veena string, he provided an objective basis for intonation. Other pairings are incorrect as the Bruhad Deshi focuses on Deshi Sangeet, and the Natya Shastra belongs to a much earlier era than the Melakarta system.

164. (A) Exploring the mythological, historical, and structural evolution of the Tabla comprehensively.
Tabla Puran is a significant work that aims to provide a comprehensive exploration of the instrument. It details the mythological origins, historical development, and structural evolution of the Tabla. By combining traditional narratives with historical research, the text offers a deep cultural and technical understanding of how the instrument became a central part of the Indian classical and folk music traditions.

165. (A) Aesthetics of Tabla
A project on the aesthetic interpretation of silence and the concept of Khali requires a philosophical and psychological approach to rhythm. Prof. Sudhir Kumar Saxena's Aesthetics of Tabla serves as the optimal theoretical base for this research. He analyzes how the absence of sound on a beat impacts the listener's perception of time and tension, elevating the technical study of rhythm.

166. (A) Arvind Mulgaonkar
Arvind Mulgaonkar is a highly respected modern scholar and Tabla master who authored the comprehensive text titled Tabla. His work is valued for its exhaustive coverage of the history, theory, and repertoire of various Gharanas. The book serves as a vital resource for serious students, providing detailed notations and stylistic insights that preserve the wisdom of the great traditional percussion lineages.

167. (D) It is simpler and more visually intuitive for beginners than Bhatkhande's system.
Vishnu Digambar Paluskar developed a notation system that is known for its high level of mathematical precision, using fractional symbols to denote note durations. While it was widely used within the Gandharva Mahavidyalaya, it is generally considered more complex than the system developed by Bhatkhande. Bhatkhande's notation, with its more intuitive visual markers, eventually became the more widely adopted standard.

168. (A) Laya Taal Vichar Manthan
Evaluating a student's grasp of the intricate mathematical calculations involved in Layakari requires a focus on advanced rhythmic theory. Sudhir Mainkar's Laya Taal Vichar Manthan is the primary modern framework for this analysis.

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The text delves into the complex subdivisions of time and the intellectual logic of rhythmic permutations, providing the necessary theoretical tools for assessing high-level competency in rhythm.

169. (B) A rapid, flowing composition mimicking the sound of a rushing stream, played at high speed
In the Tabla repertoire, a Rela is a type of composition designed for high-speed performance. It consists of rapid, flowing strokes that mimic the sound of a rushing stream. Executing a Rela requires exceptional finger dexterity and a deep understanding of consistent Laya. It is one of the most exciting parts of a solo performance, showcasing the artist's technical agility and precision.

170. (C) Statement I is true but Statement II is false.
The text Bhartiya Taal Men Anekata Mein Ekta explores the common structural roots shared by the North Indian and South Indian rhythmic systems. It argues that despite regional variations, both traditions are based on the same fundamental principles found in ancient Sanskrit treatises. The work emphasizes the underlying unity of Indian musicology, showing how diverse regional practices are connected through a shared history.

171. (D) Safed Baaj
Tabla playing is traditionally categorized into various recognized styles or Baaj. Bandh Baaj refers to the "closed" style typical of the Delhi tradition, while Khula Baaj is the "open" style of Lucknow. Purbi Baaj encompasses the styles from eastern regions like Farrukhabad and Banaras. Safed Baaj, however, is not a recognized or traditional technical term used to describe a style.

172. (A) It emphasizes the tonal quality, balance, and aesthetic presentation in Tabla performance.
Dr. Yogmaya Shukla's work, Tabla Vadan Mein Nihit Saundaraya, is dedicated to exploring the aesthetic beauty of the instrument. It emphasizes that a high-quality performance depends on more than just technical speed; it requires excellent tonal quality, balance between the two drums, and a refined aesthetic presentation. This scholarly focus encourages a more artistic and sensitive approach to the practice of percussion.

173. (A) It provided the first explicit definition and elaboration of the concept of 'Raga'.
Matang's Bruhad Deshi is a landmark text primarily because it provided the first explicit definition of the term Raga. Before this work, musical forms were largely described as Jatis. By formalizing the concept of Raga, Matang acknowledged the aesthetic and emotional power of melodic modes as they were evolving in the Deshi or regional traditions, fundamentally shaping the future of Indian musicology.

174. (D) Geographical isolation, specific patronage, and individual genius of the founding Ustads.
The development of distinct Tabla Gharanas was the result of geographical isolation and the specific patronage of regional courts. These conditions allowed individual founding masters to develop their own unique repertoires and playing techniques. This isolation ensured that stylistic differences were preserved and passed down through generations, leading to the diverse and rich landscape of percussion lineages that characterize the North Indian tradition.

175. (C) Mridanga Yati
In ancient Tala theory, the concept of Yati refers to the flow or internal speed of a rhythmic pattern. A pattern that begins at a slow speed, accelerates in the middle, and then returns to a slow speed at the end is called Mridanga Yati. This structure resembles the physical shape of a Mridangam drum, and it provides a clear template for rhythmic development.

176. (A) Girish Chandra Shrivastava
Taal Kosh is a comprehensive encyclopedic work authored by Girish Chandra Shrivastava. It is a vital reference for any serious student of rhythm, providing detailed information on a vast number of Indian Talas and rhythmic terminology. The book is valued for its clear definitions and systematic organization, making it one of the most important modern scholarly contributions to the field of rhythmology.

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177. (A) I, II and IV
Damodar Pandit's 17th-century treatise, Sangeet Darpan, is heavily influenced by the earlier Sangeet Ratnakar. A unique feature of this work is its detailed inclusion of the Dhyana or visual iconography of various Ragas. It definitely does

not reject the concept of Tala; instead, it provides a synthesis of melodic and rhythmic theory, reflecting the cultural and artistic values of its era.

178. (A) He was a prolific scholar and performer of the Banaras Gharana, authoring 'Tabla Granth Manjusha'.
Pandit Chhote Lal Mishra was a distinguished master of the Banaras Gharana who made significant academic and performance contributions. He authored the respected text Tabla Granth Manjusha, which is a comprehensive guide to Tabla theory and traditional compositions. His work is highly valued for its ability to bridge the gap between the oral traditions of the Banaras lineage and modern scholarly documentation.

179. (A) P-3, Q-4, R-2, S-1
The Tabla repertoire consists of diverse composition types. A Peshkar is an introductory improvisational expansion of the Theka. A Tukda is a short composition, typically one or two cycles long. A Tihaai is a phrase repeated three times that resolves on the Sam. A Paran is a forceful composition derived from Pakhawaj bols, often played with a heavy and resonant touch.

180. (C) Natya Shastra
Sangeet Ratnakar, Ragavibodha, and Chaturdandi Prakashika are all major treatises composed during the medieval period of Indian history. They reflect the evolution of music from ancient to modern forms. In contrast, the Natya Shastra is an ancient foundational work attributed to the sage Bharat. It dates back to the late ancient era and provides the original framework for all subsequent Indian performing arts.

181. (A) Both A and R are true and R is the correct explanation of A.
The Banaras Gharana is known for its open and resonant sound, produced by using the full hand on the drums. This unique style is the result of the Gharana's historical connection with Kathak dance and the Pakhawaj tradition. By adapting the forceful and majestic compositions of the Pakhawaj for the Tabla, the Banaras masters created a distinct and highly influential school.

182. (A) Laya Taal Vichar Manthan
An academic exploration of rhythmic cycles as a manifestation of cosmic time requires a deep philosophical inquiry into the nature of Laya. Sudhir Mainkar's Laya Taal Vichar Manthan provides these profound insights. The text analyzes the relationship between musical time and human experience, offering a sophisticated intellectual framework for understanding how rhythm transcends mere technical execution to become a reflection of order.

183. (B) I, II, III, IV and V
The categorization of musical instruments is a recurring theme in major Indian treatises. Works such as Natya Shastra, Bruhad Deshi, Sangeet Ratnakar, and Sangeet Raj all include systematic discussions on instruments. These texts typically classify instruments into four categories: stringed, wind, percussion, and solid. This long-standing tradition of documentation reflects the deep musicological interest in the physical tools of sound production.

184. (B) A pre-composed, fixed rhythmic composition characterized by its intricate mathematical structure and aesthetic beauty
In the context of a solo Tabla performance, a Gat is a pre-composed, fixed rhythmic composition. It is characterized by its intricate mathematical structure, precise Bol patterns, and aesthetic beauty. Unlike improvisational forms like Kayda, a Gat is performed as written, showcasing the structural brilliance of the composition and the artist's ability to execute complex, predetermined rhythmic narratives with clarity.

185. (D) Sudhir Mainkar - Founder of Sangeet Natak Akademi
Modern musicologists have made significant institutional and scholarly contributions. Paluskar founded the Gandharva Mahavidyalaya, Bhatkhande established the Marris College, and Nikhil Ghosh founded Sangeet Mahabharati. However, Sudhir Mainkar is a respected scholar and author known for his analytical books on rhythm. He was not the founder of the Sangeet Natak Akademi, which was established by the Government of India.

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186. (C) Statement I is true but Statement II is false.
Dr. Arun Kumar Sen's work provides a detailed classical and scientific analysis of Indian rhythmic systems. It explores the structural foundations of Talas and their historical evolution. It is incorrect to say the text proves that classical Talas cannot be adapted for modern music; in fact, understanding these classical principles allows for a more sophisticated application of rhythm across various genres.

187. (A) I, II, III, IV
Ancient treatises like the Natya Shastra and Sangeet Ratnakar mention five primary Margi Talas. These are traditionally listed in a specific sequence: Chachatputa, Chachaputa, Shatpitaputraka, Sampakveshta, and Udghatta. These ancient rhythmic cycles were the foundation of the sacred Margi tradition, and studying their mathematical structures provides essential insights into the early history of Indian rhythm and its highly complex nature.

188. (A) Purshottam Das Pakhawaji - Pakhawaj Vadan
Purshottam Das Pakhawaji was a master of the Pakhawaj and a primary exponent of the Nathdwara tradition. Other pairings are incorrect because Ahobal was a musicologist known for string measurements, Venkatmakhi was a scholar of melody and Raga classification, and Somnath was known for his treatise Ragavibodha. Purshottam Das's legacy is defined by his profound mastery and preservation of traditional Pakhawaj compositions.

189. (A) The evolution, classification, structure, and history of Indian musical instruments.
Dr. Lalmani Misra's Bhartiya Sangeet Vadya is a monumental work that focuses entirely on Indian musical instruments. It provides a detailed account of their evolution, historical background, and structural design. By classifying instruments into their traditional categories, the book offers an exhaustive scholarly resource for understanding the physical and technical development of musical tools throughout the long history of India.

190. (A) Pakhawaj avam Table ke Gharane avam Parmparayen
Analyzing the stylistic differences between the "Bandh Baaj" of Delhi and the "Khula Baaj" of Lucknow requires a deep understanding of Gharana history. Dr. Aban Mistry's Pakhawaj avam Table ke Gharane avam Parmparayen provides this essential historical mapping. Her work documents how these distinct traditions emerged from different musical environments and how they developed their unique vocabularies of strokes.

191. (A) Bhagawat Sharan Sharma
Taal Prakash is an authoritative and widely studied treatise on the theory and practice of rhythm, authored by Bhagawat Sharan Sharma. This text is particularly valued for its clear explanation of Tala structures and its comprehensive collection of diverse rhythmic compositions. It remains a standard textbook for students and teachers of the Tabla, providing a clear path to understanding Hindustani rhythm.

192. (D) It introduced the modern notation system.
Sangeet Raj is a famous 15th-century encyclopedia authored by Maharana Kumbha. It is divided into five main sections and provide a detailed account of medieval music, instruments, and dance. While it is an essential historical source, it did not introduce the modern notation system. Modern notation was primarily developed and standardized much later by scholars like Bhatkhande and Paluskar.

193. (A) Bhatkhande and Paluskar
To transcribe complex percussion compositions like a Rela into a readable format, a scholar relies on the notation systems developed in the early 20th century. Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar both created refined systems for documenting Indian music. Their work provided a standardized visual language that allowed for the preservation and study of complex rhythmic patterns outside of oral transmission.

194. (A) A basic scale of notes from which Murchhanas are derived
In ancient Indian musicology, the concept of Graam refers to a fundamental scale or a collection of notes that serves as a parent structure. From these basic Graams, various Murchhanas or derived scales were created. Understanding the Graam system is essential for tracing the early

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history of melodic theory and how it eventually evolved into the modern Raga system used today.

195. (A) Both Statement I and Statement II are true.
S.K. Saxena's Aesthetics of Tabla argues that percussion is an art form requiring deep aesthetic sensibility. He posits that Laya is not just a mechanical beat but an internal experience deeply connected to human psychology. Both statements reflect the text's central theme: that the beauty and meaning of rhythm come from the thoughtful integration of technical mastery and internal experience.

196. (A) Taal Kosh
Taal Kosh is an extensive work entirely dedicated to the study of rhythm and percussion. It functions as an encyclopedia of Indian rhythmic cycles, providing detailed definitions and structural information for a vast number of Talas. While other texts like Sangeet Parijat and Swaramelakalanidhi focus on melody and Raga classification, Taal Kosh remains a specialized resource for the rhythmic sciences.

197. (A) He created a highly detailed, globally adaptable notation system for Indian rhythm and melody.
Nikhil Ghosh made a unique contribution to musicology by creating a highly detailed and globally adaptable notation system. His goal was to develop a visual language that could accurately represent the micro-rhythms and phonetic nuances of Indian music for an international audience. This system reflects his dedication to documenting the complexities of the tradition while making it accessible to a broader world.

198. (A) It provides a balanced study of the practical art and theoretical science of Tabla.
Tabla Vadan Kala avam Shastra provides a comprehensive and balanced study of the Tabla, addressing both its practical performance techniques and its theoretical foundations. This work is valuable because it emphasizes that a complete understanding of the instrument requires both technical skill and scientific knowledge of rhythmic structures. It serves as an essential guide for students seeking holistic mastery.

199. (A) The evolution of Khayal and the need for a continuous, supportive rhythmic framework.
The transition from the complex, non-cyclic rhythmic structures of the ancient period to the symmetrical, Theka-based Tala system of today was driven by the evolution of the Khayal style. Khayal singers required a continuous and supportive rhythmic framework that would allow them to focus on melodic improvisation. This need led to the development of standardized, repeating cycles like Teental and Ektal.

200. (B) Khali (The empty beat)
In the notation system developed by Vishnu Narayan Bhatkhande, the symbol 'O' is used to indicate the Khali, or the empty beat. The Khali is a crucial structural marker in North Indian Talas, providing a point of contrast to the stressed beats. Visually identifying the Khali helps the performer and listener maintain their orientation within the rhythmic cycle.

201. (A) Dr. Yogmaya Shukla
Dr. Yogmaya Shukla is the author of the influential text Tabla Vadan Mein Nihit Saundaraya. Her work is highly regarded for its focus on the aesthetic and philosophical beauty inherent in the art of Tabla playing. By exploring tonal quality and artistic presentation, she provides a unique scholarly perspective that encourages a more sensitive and profound appreciation of percussion as music.

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202. (B) I, II and III
Parashwadev was a major medieval musicologist who authored the text Sangeet Samayasara. His work is particularly valuable for its detailed descriptions of Deshi Talas and regional musical practices of his era. He was known by the title Sangeetakara. He definitely was not a contemporary of the modern scholar Bhatkhande, as his work reflects the musical world of the later medieval period.

203. (A) It explores the relationship between poetic meter (Chand) and musical forms (Roop).
The text Chand Avam Roop Vidhan explores the deep relationship between the structures of poetic meter and musical forms. It analyzes how the arrangement of syllables in lyrics informs the rhythmic and melodic framework of a composition. This scholarly inquiry is essential

playing. This system provided a way to document and teach the intricacies of the tradition more accurately, making it a valuable tool for modern musicology.

240. (A) Table Ka Udagam Vikas avam Vadan Shailiyan
The development of distinct Bol vocabularies tailored to the Tabla's unique resonance is a key aspect of its history. This stylistic evolution is documented in works like Table Ka Udagam Vikas avam Vadan Shailiyan. These texts explore how the instrument's mechanical properties influenced the creation of specific strokes and compositions, leading to the sophisticated repertoires of the various Gharanas known today.

241. (A) Dr. Yogmaya Shukla
Dr. Yogmaya Shukla authored the text Tabla Vadan Mein Nihit Saundaraya, which explores the subtle aesthetic principles of percussion. Her work emphasizes that a high-quality Tabla performance is defined by its tonal beauty and artistic balance. This scholarly perspective encourages students to look beyond mere speed and technique, focusing instead on the refined aesthetic experience that makes percussion a true.

242. (A) To provide an introductory but comprehensive overview of various Indian percussion instruments and their fundamental rhythms.
Taal Vadya Parichaya by Girish Chandra Shrivastava is designed to provide an introductory but comprehensive overview of various Indian percussion instruments. It explains the structural characteristics of the drums and the fundamental principles of rhythm that govern their use. This text serves as an essential foundational guide for students who are just beginning their journey into the world of percussion.

243. (A) Laya Taal Vichar Manthan
Mastering complex rhythmic subdivisions, such as those required for "Ku-aad" Laya, involves applying advanced theoretical concepts of time. Sudhir Mainkar's Laya Taal Vichar Manthan analyzes these mathematical relationships in depth. His work provides the intellectual framework for understanding how these sophisticated cross-rhythms are constructed, helping students move from mechanical execution to a true theoretical mastery of rhythm.

244. (B) A forceful, introductory composition often played to establish the mood and tempo at the beginning of a performance
An Uthaan is a forceful and majestic introductory composition in Tabla playing, often derived from Pakhawaj-style bols. It is typically played at the beginning of a performance to establish the mood and the tempo. The Uthaan allows the artist to announce their presence with power and clarity, setting the stage for the more intricate rhythmic developments that follow.

245. (C) Statement I is true but Statement II is false.
Dr. Aban Mistry's research was fundamental in documenting the unique traditions and stylistic differences of various percussion Gharanas. Her work shows that each lineage has its own distinct repertoire and aesthetic philosophy. It is incorrect to claim that all Gharanas play identically; her research highlights the rich diversity and individual genius that characterize the different schools of Tabla and Pakhawaj.

246. (C) Sangeet Ratnakar
Bhartiya Sangeet Vadya, Tabla Puran, and Bhartiya Sangeet Men Taal are all scholarly works authored by modern musicologists of the 20th and 21st centuries. Sangeet Ratnakar, however, is a medieval treatise written by Sharangdeva in the 13th century. It serves as a historical bridge between ancient and modern musicology and is not a product of contemporary academic research.

247. (A) Analyzing the phenomenological experience and aesthetic beauty of rhythm in Hindustani music.
Prof. Sudhir Kumar Saxena's scholarship is characterized by its focus on the phenomenological experience and aesthetic beauty of rhythm. His work moves beyond technical instruction to explore how rhythm is felt and perceived by both the artist and the listener. This focus on the internal experience of Laya elevates the study of percussion to a high level of aesthetic discourse.

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Chandra Shrivastava is a contemporary scholar whose works continue to be studied today. This timeline reflects the progression from ancient theory to modern mastery and scholarly.

213. (A) Shruti - The smallest audible pitch difference used in music
A Shruti is defined as the smallest audible difference in pitch that a trained ear can distinguish and use musically. There are traditionally twenty-two Shrutis in an octave, forming the basis for the various notes used in Ragas. Nada refers to sound itself, Laya to the flow of time, and Mela to a parent scale, showing that Shruti is specifically a melodic.

214. (A) It offers a scholarly transcription and analysis of the diverse improvisational repertoires of leading Tabla maestros.
Solo Tabla Drumming of North India by Robert S. Gottlieb is a significant academic work that provides a detailed transcription and analysis of traditional percussion repertoires. By using notation to document the improvisational techniques of various masters, the book offers a deep understanding of structural forms like Peshkar and Kayda. It is an essential resource for the analytical study of solo Tabla.

215. (A) Tabla of Lucknow
James Kippen's Tabla of Lucknow provides a detailed study of how Kathak dance significantly influenced the structural evolution of the Lucknow Tabla repertoire. The book explains how the need to accompany dance movements led to the development of unique compositions like Gats and Parans. This scholarly work is essential for understanding the symbiotic relationship between dance and percussion in this.

216. (A) Arvind Mulgaonkar
Arvind Mulgaonkar is recognized as a modern authority on the history and aesthetics of the Tabla. His comprehensive book, Tabla, is a major contribution to the field, providing detailed stylistic analysis and notations for various Gharana traditions. His work is valued for its ability to document and preserve the technical and artistic nuances of Indian percussion for students and researchers.

217. (A) Ahat is struck sound used in music, while Anahat is unstruck sound heard by yogis.
In ancient Indian philosophy and musicology, Nada is categorized into two types. Ahat Nada is "struck" sound, produced by physical contact or vibration, and is the basis for all music played on instruments or sung. Anahat Nada is "unstruck" sound, a spiritual vibration heard only through meditation and yogic practice. This distinction establishes the metaphysical foundation for the entire musical system.

218. (A) Accurately set poetry into complex, structured rhythmic cycles.
A deep understanding of "Taal Prabandh" allows a composer to accurately set poetry into complex and highly structured rhythmic cycles. This competency involves aligning the metrical structure of the lyrics with the mathematical divisions of the Tala. Mastering this relationship is essential for creating traditional vocal and instrumental compositions that maintain a perfect balance between melodic expression and rhythmic order.

219. (A) A beat played resonantly on the Bayan, contrasting with Khali.
In the context of Tabla and Pakhawaj, Bhari refers to a beat that is played with a resonant and "full" sound on the Bayan or bass drum. It provides the rhythmic stress and weight that contrasts with the Khali, or empty beat. This interplay between Bhari and Khali is a fundamental structural principle that helps define the identity of the Tala.

220. (C) Statement I is true but Statement II is false.
The concept of Dasha Prana provides a comprehensive theoretical framework for understanding the essential elements of ancient rhythm. These ten "breaths" of a Tala include time, speed, and structural components. Far from being discarded, these concepts were extensively discussed in Sangeet Ratnakar, where they helped organize and explain the complex rhythmic systems of the medieval period and their ancient roots.

221. (D) Raga
The Dasha Prana system focuses on the ten essential elements of rhythm, such as Kaal (time), Marg (path), and Jati (classification). These

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for understanding the structural unity of Indian vocal music and how traditional poetry is set to rhythmic cycles.

204. (A) P-2, Q-3, R-4, S-1
Modern musicologists have specialized in various critical areas. Bhatkhande classified Ragas into Thaats. Girish Chandra Shrivastava authored an encyclopedia of Talas. Dr. Aban Mistry documented the history of Gharanas. Dr. Subhadra Chaudhary analyzed metrical forms and classical rhythmic theory. These diverse contributions have collectively built a comprehensive academic framework for the study of Indian classical music today.

205. (D) Singing a Dhrupad composition simultaneously
A typical Tabla Kayda is a sophisticated framework consisting of a core theme, a strict system of variations called Paltas, and a concluding Tihaai. It is a solo instrumental form designed to showcase rhythmic expansion. While the Tabla can be used to accompany Dhrupad, singing a Dhrupad composition is not a component of performing a solo instrumental Kayda on the.

206. (A) Both A and R are true and R is the correct explanation of A.
The Ajrada Gharana is famous for its intricate use of "Aad" Laya or off-beat rhythmic patterns. This stylistic focus emerged because the Gharana's founders sought to build upon the mathematical complexities of the Delhi school while creating their own distinct identity. By emphasizing cross-rhythms and sophisticated timing, the Ajrada masters developed a unique and challenging approach to Tabla solo performance.

207. (A) Bhartiya Taal Men Anekata Mein Ekta
A student analyzing the common rhythmic principles shared by the Hindustani and Carnatic systems would find the most support in Bhartiya Taal Men Anekata Mein Ekta. This text specifically investigates the fundamental unity underlying the diverse regional traditions of India. It shows how both systems, despite different names and practices, are rooted in the same ancient mathematical and structural concepts.

208. (A) I, II, III and IV
Texts like Taal Vadya Parichaya, Tabla Granth Manjusha, Laya Taal Vichar Manthan, and Bhartiya Sangeet Men Taal all primarily focus on rhythm or percussion instruments. They provide essential definitions, historical context, and structural analysis of Indian rhythmic systems. Ragavibodha, however, is a treatise that focuses more broadly on Raga classification and melodic theory, although it does include instrumental techniques.

209. (A) Tata, Sushira, Avanaddha, Ghana
Sangeet Ratnakar, following the tradition established in the Natya Shastra, categorizes musical instruments into four main groups. Tata refers to stringed instruments, Sushira to wind instruments, Avanaddha to drums with a membrane, and Ghana to solid instruments like cymbals. This systematic classification provides a clear organizational framework that encompasses all the diverse instruments found in the Indian musical tradition.

210. (D) Tabla of Lucknow - James Kippen
Identifying the correct authorship of musicological texts is essential for academic precision. While James Kippen is a major scholar known for his ethnomusicological research on the Lucknow Gharana, other works like Tabla Puran and Solo Tabla Drumming are correctly attributed to their respective authors. Understanding these primary sources allows researchers to effectively navigate the extensive literature on Indian percussion and its regional traditions.

211. (C) Statement I is false but Statement II is true.
The text Ashtottar Shat Taal Lakshanam is a traditional catalog of the characteristics or Lakshanas of the ancient 108 Talas. It does not focus on modern cycles like Teental. These 108 Talas were part of the Margi and early Deshi systems, and studying their features is essential for understanding the historical development of rhythmic complexity in the Indian tradition.

212. (A) III, I, II, IV
The chronological sequence of these figures is fundamental for understanding the evolution of rhythm. Sharangdeva lived in the 13th century. Purshottam Das Pakhawaji and Swami Pagal Das were masters of the earlier 20th century. Girish

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perception of tempo, the definitions of Laya and Kala, and the mathematics of Layakari. It does not cover the history of Western operatic singing, as its subject matter is strictly within the field of Indian classical rhythm and musicology.

231. (A) Both A and R are true and R is the correct explanation of A.
Pandit Ahobal's method of placing Swaras was revolutionary because it provided a concrete mathematical measurement based on the length of the Veena string. Prior to his work, note placement was described in more abstract and subjective terms of Shrutis. His objective approach provided a scientific basis for intonation, significantly advancing the musicological theory of his time and influencing later scholars.

232. (A) Bhartiya Taal Men Anekata Mein Ekta
A scholar investigating the unified rhythmic concepts shared across India would find their core theoretical support in Bhartiya Taal Men Anekata Mein Ekta. This work explores how the diverse regional traditions are connected through fundamental principles. By highlighting these shared roots, the text provides a powerful argument for the underlying unity of Indian musicology, bridging the gap between systems.

233. (A) I, II and III
Tabla Puran is a modern work that combines mythological stories with historical research on the evolution of the Tabla. It also discusses various theoretical aspects of rhythm. The book does not focus on vocal Khayal techniques or date back to the 12th century; instead, it provides a unique cultural and historical perspective on the instrument for contemporary readers.

234. (A) The specific arrangement of syllables or beats that creates a distinctive rhythmic pattern
In the context of musical rhythm, Chhand refers to the specific arrangement of syllables or beats that creates a distinctive rhythmic pattern or meter. It is the rhythmic pulse that underlies the melody and the lyrics. Understanding Chhand is essential for both vocalists and percussionists, as it governs how the composition flows and how it is mapped onto the Tala.

235. (C) 10 Thaat System - Sangeet Ratnakar
Rasa theory is a central theme in the Natya Shastra, and Bruhad Deshi is famous for its definition of Raga. The Melakarta system is detailed in Chaturdandi Prakashika. However, the ten-thaat system is a modern classification formulated by Vishnu Narayan Bhatkhande in the early 20th century. Sangeet Ratnakar is a medieval text that uses a different system of Raga classification.

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236. (C) Statement I is true but Statement II is false.
Girish Chandra Shrivastava's Taal Kosh is an exhaustive encyclopedia that defines a vast number of rhythmic cycles, including both traditional and modern Talas. It is a vital reference for students and researchers. It is incorrect to claim that the text ignores modern Talas; in fact, its value lies in its comprehensive coverage of the rhythmic language used in performance today.

237. (A) I, II, III, IV
In a traditional Tabla performance, compositions are typically played in an order of increasing Laya or tempo. The performance often starts with the slow and introductory Peshkar, followed by the systematic Vilambit Kayda. Later, the speed increases with the Drut Rela, and the recital often reaches its climax with a fast and powerful Chakkardar, showcasing rhythmic agility and precision.

238. (A) Sudhir Mainkar - Analytical study of Laya and Tala
Sudhir Mainkar is a respected modern scholar whose work focuses on the analytical study of Laya and Tala. His intellectual inquiries into rhythm have provided new perspectives on how time and tempo are understood in Indian music. Other pairings are incorrect as Bhatkhande focused on notation and classification, Sharangdeva wrote Sangeet Ratnakar, and Aban Mistry researched percussion Gharanas and traditions.

239. (A) It offered a refined, highly specific visual language capable of detailing complex micro-rhythms and bol articulations of Tabla.
Nikhil Ghosh's notation system was a significant development because it offered a highly specific visual language for Indian rhythm. It was designed to capture the micro-rhythms and subtle Bol articulations that are characteristic of Tabla

categorizations of various musical elements. Such detailed classification distinguishes the treatise from earlier foundational works, illustrating the evolving complexities and the systemic progression that characterized the development of musicological thought and practice.

257. (D) Nanyadev
This medieval scholar is recognized for his significant interventions that provided a theoretical basis for organizing diverse musical practices. His work was instrumental in ensuring that regional ideologies were formalized into accepted academic doctrine. By creating structured frameworks, he influenced the way historians and researchers analyze the trajectory of musical development and the systematization of localized traditions during this era.

258. (A) To document specialized musical practices
Contemporary musicologists investigate the work of this historical figure to gain insights into the formalization of specific musical activities. His treatises are essential for understanding how specialized practices were recorded and preserved during the medieval era. Such documentation was vital in maintaining the continuity of traditions while also allowing for the introduction of necessary theoretical innovations within the discipline.

259. (C) A shift towards structured categorizations
Analysis of this medieval musical text reveals a significant departure from the more general frameworks of earlier eras. Researchers observe a clear movement toward the precise and highly organized grouping of musical components. This transition highlights the dynamic nature of musicology at the time, as scholars actively sought to redefine boundaries and create more complex systemic structures for study.

260. (A) They combined continuity with theoretical innovations
The treatises authored by these medieval scholars played a dual role in the development of musicological thought. They ensured the preservation of long-standing musical traditions while simultaneously incorporating new systemic ideas. This approach allowed for a bridge between ancient ideologies and the formalized doctrines that define the academic progression and historical trajectory of the broader musical and theoretical landscape.

261. (D) Ramamatya and Somnath
In formal research settings, these two musicologists are frequently grouped together due to their overlapping focus on structural changes. Scholars examine their works to understand how classification systems for musical elements shifted during their respective periods. This comparative approach helps researchers identify the broader evolution of theoretical writing and the diversification of methodologies within the historical and regional musicological tradition.

262. (B) Venkatmakhi
The work of this specific theorist is essential for understanding the reorganization of musical concepts into a more systematic framework. He introduced a rigid yet expansive system that provided a basis for significant debate among later scholars. His contributions are considered central to the structural evolution of musicology, setting new paradigms that influenced generations of subsequent researchers and academic theorists.

263. (C) The cross-regional synthesis of principles
The inclusion of this particular scholar in academic studies emphasizes the integration of musical ideas from different geographical areas. His work represents a significant effort to synthesize diverse principles into a cohesive theoretical output. This highlights an era where multiple schools of thought interacted dynamically, leading to the refinement and expansion of established rules within the broader musicological research landscape.

264. (D) Alternative perspectives on musical frameworks
These two musicologists introduced specific methodologies that departed from traditional interpretations of the era. Their work provided researchers with different ways to view and analyze existing musical structures. By offering these diverse viewpoints, they contributed to an environment of intense scholarly innovation, allowing for a more nuanced understanding of how theoretical rules were debated and expanded by successive academic generations.

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248. (A) It is the most definitive text mapping the ancestral lineages and stylistic evolution of North Indian percussion traditions.
Pakhawaj avam Table ke Gharane avam Parmparayen is a definitive text that maps the ancestral lineages and stylistic evolution of North Indian percussion. Authored by Dr. Aban Mistry, it provides exhaustive historical and technical documentation of the various Gharanas. This work is essential for anyone seeking to understand the regional developments and the historical transmission of repertoire within the percussion tradition.

249. (A) Accommodate ancient text chanting and later structure complex classical improvisations.
The intricate codification of rhythm into strict mathematical cycles was historically necessary to provide a stable framework for chanting ancient texts. As music evolved, these structures were adapted to govern complex classical improvisations. This mathematical order ensures that despite the freedom of improvisation, the performance remains grounded in a clear and consistent rhythmic logic that can be understood by all.

250. (B) The integration of mechanical technique with profound aesthetic sensibility and tonal awareness.
When a master musician purposefully varies the tonal weight of a stroke to evoke a specific mood, they are demonstrating the integration of technical skill with profound aesthetic sensibility. This approach reflects the principles discussed in "Aesthetics of Tabla," where percussion is treated as an expressive art. True mastery involves using the mechanical possibilities of the instrument to communicate deep emotion.

251. (B) Natya Shastra
The academic analysis of early musical literature identifies a specific scholarly lineage beginning with Bharat. His work establishes the essential structural foundation upon which all subsequent musicological traditions were constructed. This text serves as the primary framework for researchers studying the historical continuum that leads through later scholars like Matang and Sharangdeva to understand the evolution of theory.

252. (A) Matang
In the historical study of musical treatises, a specific author is credited with expanding the conceptual boundaries established by Bharat. His work introduced regional paradigms that broadened the scope of musicological theory. This scholar acts as a critical transitional figure between the foundational ancient texts and the comprehensive syntheses that were compiled by later medieval musicologists for contemporary researchers.

253. (C) Sangeet Ratnakar
This particular treatise represents a significant historical synthesis within musicological discourse. It was authored by Sharangdeva to consolidate ancient theories into a comprehensive and systematic format. Researchers study this work to understand how various early principles were unified, making it a critical milestone for understanding the evolution and stabilization of theoretical concepts throughout the early history of musicology.

254. (D) As a transitional figure between texts
Within the comparative research of academic musicology, specific scholars are positioned according to their chronological and theoretical contributions. This particular individual is recognized for mediating between foundational ancient structures and more complex later syntheses. By introducing regional paradigms, he facilitated the transition from the primary frameworks of the past to the comprehensive doctrinal systems established in subsequent eras.

255. (C) As an evolving theoretical discourse
The history of music is conceptualized as an ongoing analytical process rather than just a simple list of dates. It involves musicologists critically engaging with the works of their predecessors to refine established ideas. This perspective highlights the progressive nature of musical knowledge, where each new treatise represents a shift or expansion in the existing academic and theoretical frameworks.

256. (B) Sangeet Samyasar
During the medieval period, musical literature began to reflect a distinct shift toward more organized systems. This specific text is recognized by scholars for its highly structured

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pranas govern the structure and dynamics of a Tala. Raga, however, is the fundamental concept of melodic development and mode in Indian music. While Raga and Tala are the two pillars of performance, Raga is not a rhythmic prana.

222. (A) She published academic research on metrical and rhythmic structures of music.
Dr. Subhadra Chaudhary is a distinguished modern musicologist known for her academic research on the metrical and rhythmic structures of Indian music. Her scholarly work analyzes how poetic meters and musical forms interact within the framework of traditional Talas. Her contributions are highly valued for their intellectual depth and their focus on the theoretical science of rhythm and its historical development.

223. (A) It provides a complete historical trajectory of the Tabla, from its origins to its various regional playing styles.
The text Table Ka Udagam Vikas avam Vadan Shailiyan is significant because it provides a comprehensive historical trajectory of the instrument. It maps the Tabla's evolution from its likely origins to the development of its various regional playing styles or Baaj. This work is an essential resource for students who wish to understand both the history and stylistic diversity of percussion.

224. (A) The development of intricate, improvisational Tabla solo repertoires like Peshkar and Kayda.
The shift from the structured Prabandha form to the more flexible Khayal style had a direct impact on instrumental accompaniment. This transition encouraged the development of the Tabla's own intricate and improvisational solo repertoires. Compositions like Peshkar and Kayda emerged as performers sought to explore the instrument's diverse tonal range and its potential for sophisticated rhythmic expansion within the Khayal.

225. (B) Atita Graha
In ancient rhythmic theory, if a musical phrase or resolution begins after the Sama beat has already passed, it is known as Atita Graha. This creates a unique aesthetic effect, as the resolution feels delayed or "past" the expected point. Understanding these different types of Graha allows a musician to manipulate rhythmic tension and resolution in a sophisticated manner during performance.

226. (A) Chhote Lal Mishra
Tabla Granth Manjusha is a respected work authored by the Banaras Gharana master Pandit Chhote Lal Mishra. The book serves as a comprehensive guide to both the theory and practice of the Tabla, containing a large number of traditional compositions. His literary contribution is highly valued for documenting the rich repertoire of his lineage while providing a solid theoretical foundation.

227. (C) I, II and III
Ramamatya's Swaramelakalanidhi, written in 1550 AD, is an important text that describes a system of twenty Melas. It attempted to reconcile the theoretical Shrutis mentioned in ancient texts with the actual practices of the musicians of his time. This work was a significant step toward the modern classification of Ragas, particularly in the South Indian or Carnatic musical tradition.

228. (A) Offering a critical and classical analysis of Indian Talas
Bhartiya Talon Ka Shastriya Vivechan, written by Dr. Arun Kumar Sen, is a scholarly text that offers a critical and classical analysis of Indian Talas. It explores the theoretical principles of rhythm and discusses how the ancient systems have evolved into modern practices. This work is essential for any serious student of musicology seeking to understand the structural science of rhythm.

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229. (A) P-2, Q-1, R-4, S-3
Different musicological texts focus on distinct themes. Aesthetics of Tabla explores the philosophical beauty of rhythm, while Table Ka Udagam Vikas documents history and styles. Chaturdandi Prakashika is famous for the 72 Melakarta system, and Sangeet Parijat is known for establishing Swara placements on the Veena string using measurements. These works collectively cover the multifaceted nature of Indian musicology.

230. (B) The history of Western operatic singing
Laya Taal Vichar Manthan by Sudhir Mainkar focuses on the intellectual and psychological aspects of Indian rhythm. It discusses the

265. (A) As an era of scholarly debate and innovation
The historical period involving these diverse musicologists is defined by high levels of intellectual interaction and the development of new ideas. Multiple theoretical schools existed concurrently, engaging in dynamic discussions that refined and expanded the rules of musicology. This environment fostered a rich tradition of textual analysis, compelling modern researchers to examine the complex paradigms that emerged during this era.

266. (B) V.N. Bhatkhande and V.D. Paluskar
These two figures are central to the modern development of musical scholarship due to their revolutionary impact on instruction. Their collective efforts fundamentally changed how music history is taught and understood in academic institutions. By establishing new pedagogical strategies, they bridged the gap between ancient theoretical texts and contemporary classroom practices, creating a robust foundation for modern musicological education worldwide.

267. (B) Classifying structures and reviving texts
This scholar's academic approach was primarily focused on the organization of musical data and the recovery of historical literature. His methodology changed the perception of ancient theories by integrating them into structured institutional frameworks. Through this process, he ensured that classical treatises were preserved as essential components of modern education, rather than being treated merely as isolated and static artifacts.

268. (A) Ashtottar Shat Taal Lakshanam
This specific text is a vital resource for researchers investigating the systematic organization of rhythmic measurement. It provides detailed insights into the metric systems that were formalized during the development of musical instruction. By analyzing this work, scholars can trace the evolution of pedagogy and understand how complex rhythmic theories were codified for use in formal public and academic education.

269. (C) Systemic education and notation
The academic contributions of this pioneer focused on creating standardized methods for learning and documenting music. He sought to bring classical traditions into the public eye through structured educational programs and clear representational systems. This focus ensured that musical knowledge could be effectively transmitted and preserved, establishing a living framework that remains essential for contemporary musicological scholarship and classroom instruction.

270. (D) As living frameworks for modern scholarly education
The institutional strategies developed by these pioneers ensured that ancient musical texts remained relevant in the modern world. Instead of being relegated to archives as static artifacts, these treatises were integrated into active teaching systems. This approach positioned the historical theories as vital, functional components of the current academic curriculum, bridging the divide between classical knowledge and contemporary musical research.

271. (C) Table Ka Udagam Vikas avam Vadan Shailiyan
Researchers specializing in percussion history frequently consult this particular text to gain a thorough understanding of the instrument's trajectory. It provides detailed information on the origins, historical progression, and various performance techniques used over time. Studying this source allows scholars to achieve a comprehensive view of how specific playing styles evolved and were eventually formalized within the musical tradition.

272. (B) Pakhawaj avam Table ke Gharane avam Parmparayen
This foundational text is essential for scholars researching the complex genealogical structures and stylistic identities of percussion schools. It offers a detailed map of various lineages, helping researchers define the boundaries between different musical houses. By examining these traditions, academics can better understand how specific regional methods and family lineages have shaped the transmission of rhythmic knowledge across multiple generations.

273. (D) Dr. Aban Mistry
This scholar is recognized for providing significant academic depth to the study of percussion instruments through rigorous documentation. Her research helps establish

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a clear historical narrative, allowing for a more profound understanding of how these instruments developed over centuries. This detailed analytical work is crucial for university researchers who aim to preserve the historical integrity of rhythmic traditions and lineages.

274. (A) Dissecting specific regional playing techniques
The analytical contributions of this musicologist are particularly helpful for researchers focused on the technical nuances of percussion performance. His work provides a framework for examining the variations in how instruments are played in different geographic areas. By isolating these specific regional characteristics, scholars can more accurately map out the migration and development of various stylistic traditions throughout percussion history.

275. (C) Holistic rhythmic tradition transmission
By comparing and contrasting the information found in these two primary texts, scholars are able to form a complete picture of musical history. This integrated approach allows for the study of both broad historical developments and specific lineage details simultaneously. Consequently, researchers can better understand how complex rhythmic traditions were successfully passed down through generations while maintaining their specific stylistic integrity.

276. (A) Aesthetics of Tabla
This specific treatise is used in academic settings to move beyond the simple study of technical performance. It provides a framework that allows researchers to explore the deeper philosophical meaning of percussion. By engaging with this text, scholars can understand the underlying essence of rhythm, viewing it as a sophisticated form of high art rather than just a mechanical skill.

277. (D) Analyzing beauty in performance practices
The study of this particular text offers a specialized academic perspective focused on the inherent artistic quality of musical execution. It provides the tools necessary for researchers to evaluate the aesthetic elements embedded in various rhythmic traditions. This approach encourages scholars to look beyond technical precision and instead focus on how beauty is conceptually and practically realized during rhythmic performance.

278. (B) Prof. Sudhir Kumar Saxena
This musicologist is renowned for his theoretical interpretations that elevate the study of rhythm into the realm of high art. His scholarly work provides a vital connection between basic execution and sophisticated artistic expression. By bridging this gap, his contributions have significantly enhanced the academic understanding of how rhythmic expression serves as a medium for profound philosophical and aesthetic communication.

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279. (C) Aesthetic evaluation of performance structures
The contributions of this scholar provide deep insights into the artistic assessment of how musical pieces are organized and executed. His work focuses on the philosophical dimensions of performance, helping researchers understand the beauty within complex rhythmic patterns. This analytical perspective is essential for students formulating paradigms that treat percussion as a sophisticated tradition rooted in high aesthetic values.

280. (D) It is rooted in aesthetic and philosophical traditions
Academic investigations into rhythm conclude that performance is far more than a simple mechanical process. Instead, it is a practice deeply embedded in complex intellectual and artistic frameworks. Modern scholars are encouraged to prioritize these philosophical dimensions, as this approach enriches musicology by integrating the study of beauty and meaning into the technical and structural analysis of historical rhythmic performances.

281. (A) Solo Tabla Drumming of North India
This text is highly regarded in advanced research for its thorough breakdown of performance conventions. It offers an exhaustive structural analysis that helps scholars understand the specific rules and styles used in individual drumming sessions. By providing such a detailed framework, the work allows researchers to examine the technical intricacies of the tradition with high levels of academic and analytical rigor.

282. (B) To decode regional stylistic paradigms and evolution
Scholars investigate this specific literature to gain a deeper understanding of how a particular regional school of drumming developed over time. The text provides the necessary information to identify unique stylistic patterns and historical shifts within that tradition. This focused study allows researchers to correlate local developments with the broader narratives of percussion history, ensuring a comprehensive view of the musical evolution.

283. (B) Tabla Puran
This expansive reference work is utilized by academics to explore the non-technical aspects of the instrument's history. It provides a detailed look at the mythological stories and broad historical contexts that have shaped the perception of percussion. Using this text allows researchers to ground their structural analyses in a richer understanding of the cultural and traditional origins of rhythmic instruments.

284. (A) Nikhil Ghosh
The scholarly documentation provided by this individual is essential for researchers who need to analyze complex rhythmic patterns. His work offers the critical frameworks required to understand how various compositions are structured and performed. These contributions help standardize academic discourse, allowing contemporary scholars to apply rigorous methodology when examining the diverse and intricate rhythmic frameworks found in various percussion traditions.

285. (C) Correlating regional and historical narratives
When researchers combine the analysis of regional stylistic literature with broader historical and mythological texts, they can create a more cohesive picture of the past. This methodology allows for the connection of specific local developments with overarching traditional trends. Such cross-examination helps academics isolate unique structural variations while grounding their findings in authorized historical records and diverse cultural contexts.

286. (D) Bhartiya Sangeet Men Taal
This core text is fundamental to the study of musical meter, providing a thorough explanation of how rhythmic cycles function. It establishes a broad framework for understanding these patterns within the context of the entire musical tradition. By studying this work, researchers gain the necessary baseline for exploring specialized and complex aspects of time measurement in classical musical study and practice.

287. (C) Linking poetic meter and structural forms
This specific academic text is used to investigate the intersection of literary rhythm and musical composition. It explores how the patterns of poetry influence the organization of musical structures. By analyzing this relationship, scholars can uncover the intellectual depth underlying traditional frameworks, requiring a multidisciplinary approach that combines an understanding of language with the mathematical precision of musical timing systems.

288. (B) Laya Taal Vichar Manthan
This treatise is used in university settings as a tool for deep reflection and intellectual brainstorming regarding tempo. It encourages researchers to engage with the philosophical side of rhythm, moving beyond simple technical analysis. This type of theoretical contemplation is essential for uncovering the profound depth of traditional rhythmic systems and for developing a more nuanced understanding of musical timing.

289. (D) Dr. Subhadra Chaudhary
The scholarly output of this individual is vital for academics who need to break down and understand intricate rhythmic patterns. Her work provides the essential analytical tools required to dissect complex structures into their component parts. These contributions allow students and researchers to engage with advanced metric theory with the precision and clarity necessary for high-level university research and academic study.

290. (A) Theoretical contemplation
The study of rhythm at an advanced academic level requires a combination of distinct skills. Researchers must apply exact mathematical calculations to understand timing while engaging in deep intellectual reflection on the nature of patterns. This requirement forces scholars to adopt a multidisciplinary approach, ensuring that evaluations of historical rhythmic structures

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CHAPTER 07

Detailed Study of Compositional Forms of Avanaddha Vadyas

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1. Which of the following best defines an expandable composition in avanaddha vadyas?
(A) A composition that is strictly played as it is taught without any improvisation
(B) A composition that allows systematic development through prastars or paltas
(C) A composition used exclusively for vocal accompaniment
(D) A composition that consists solely of a predefined tihai

2. Match List I with List II:
List I: (Composition)
P. Peshkar
Q. Tukda
R. Quaida
S. Gat
List II: (Nature)
1. Expandable
2. Non-expandable
3. Expandable with specific rules
4. Strictly non-expandable with complex bol arrangements
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-3, R-2, S-1

3. What is the fundamental rhythmic framework provided by an avanaddha vadya to accompany a performance?
(A) Rela
(B) Fird
(C) Theka
(D) Rau

4. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Peshkar is generally played at the beginning of a solo tabla performance.
Reason (R): Peshkar serves to establish the mood and structure of the tala through gradual, systematic expansion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Read the following statements and choose the correct option:
Statement I: Non-expandable compositions do not allow the creation of paltas.
Statement II: Mukhada and Tukda are examples of expandable compositions.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

6. Consider the following statements about the aesthetics of bandishen:
1. It depends on the clarity of bols.
2. It relies on the appropriate laya (tempo).
3. It ignores the tonal quality of the instrument.
4. It emphasizes the balanced use of khali and bhari.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 3, and 4

7. Which of the following pairs is incorrectly matched regarding tabla repertoire?
(A) Quaida - Expandable
(B) Tukda - Non-expandable

down through centuries. By bringing this indispensable information into the academic sphere, they provide modern researchers with the authentic context needed to understand the evolution of rhythmic practices within the broader classical musical tradition.

300. (A) Bridging pedagogy and university-level theory

These modern scholars contribute to musicological discourse by connecting traditional teaching methods with advanced academic research. Their work provides the structural analysis necessary to integrate older practices into a contemporary university setting. By doing so, they ensure that the historical lineages of percussion are not isolated but are instead part of a singular, unified classical tradition accessible to current academic students.

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2. Monsoon season of Uttar Pradesh
3. Sung in Chaitra month, related to Ram Navami
4. Derived from camel riders of Punjab

(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

33. The syllables 'Ta, Thei, Tat' are most closely associated with which Kathak dance element?
(A) Stuti Paran
(B) Tatkar
(C) Aamad
(D) Paran

34. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Stuti Paran is a rhythmic composition in Kathak dedicated to praising a deity.
Reason (R): It incorporates heavy Pakhawaj syllables intertwined with poetic verses (sahitya) glorifying gods like Shiva or Krishna.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

35. Read the following statements and choose the correct option:
Statement I: Dhrupad is traditionally accompanied by the Tabla.
Statement II: Dhamar is typically sung in the 14-beat cycle known as Dhamar tala.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

36. Consider the following statements about 'Toda' in Kathak:
1. It is a rhythmic composition made of dance syllables.
2. It lacks any expansion or prastar.
3. It typically ends with a Tihai.
4. It is used as a vocal warm-up.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

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37. Which of the following best describes 'Sadra'?
(A) A fast-paced instrumental composition style
(B) A traditional posture utilized in Kathak dance
(C) A vocal form sung in Jhaptal similar to Dhrupad
(D) An expandable rhythmic composition used in tabla

38. In Kathak, a composition that combines the characteristics of an Aamad and a Paran is known as:
(A) Stuti Paran
(B) Paran-Judi-Aamad
(C) Tatkar
(D) Toda

39. Identify the characteristics of 'Gazal':
1. A poetic form consisting of rhyming couplets.
2. Highly dependent on complex rhythmic acrobatics.
3. Primarily expresses the pain of loss or the beauty of love.
4. Set to light classical ragas and talas like Keherwa or Dadra.
5. Strictly accompanied by Pakhawaj.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 5
(B) 2, 3, and 4
(C) 3, 4, and 5
(D) 1, 3, and 4

40. A composition in tabla playing that incorporates both the intricate, rapid syllables of a Rela and the colorful aesthetic of varied bols is called:
(A) Rang-Rela
(B) Rau
(C) Fird
(D) Tukda

41. Which of the following is an exception to the rule of expandable compositions in Tabla?

(C) Rela - Expandable
(D) Peshkar - Non-expandable

8. Arrange the standard sequence of presentation in a classical solo tabla recital in the correct order:
1. Tukda / Gat
2. Peshkar
3. Quaida
4. Rela
(A) 2, 3, 4, 1
(B) 3, 2, 1, 4
(C) 2, 4, 3, 1
(D) 3, 1, 4, 2

9. Consider the following characteristics of a 'Gat':
1. It is a non-expandable composition.
2. It uses complex cross-rhythms (layakari).
3. It can be expanded using paltas.
4. It has distinct characteristics based on Gharanas.
5. It is usually played in medium or fast tempo.
Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 4

10. Which statement correctly describes the presentation of a Bandish?
(A) It showcases the structural integrity and aesthetic essence of the composition.
(B) It requires the performer to strictly avoid the basic theka.
(C) It is presented only at the very end of a solo performance.
(D) It disregards the tonal resonance of the avanaddha vadya.

11. Which composition is specifically known for its continuous, rapid stream of syllables resembling the sound of a rushing train or water?
(A) Mukhada
(B) Tukda
(C) Fird
(D) Rela

12. Match List I with List II:
List I: (Form)
P. Khayal
Q. Dhrupad
R. Thumari
S. Tappa
List II: (Accompaniment Characteristic)
1. Pakhawaj with Chautal
2. Deepchandi or Addha with Laggi
3. Fast-paced complex Punjabi Theka
4. Vilambit Ektal or Teental
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-4, S-2

13. Which of the following is a non-expandable composition that typically ends with a tihai and is smaller than a Paran?
(A) Quaida
(B) Peshkar
(C) Tukda
(D) Rela

14. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Bant is a compositional form that emphasizes the division of bols and cross-rhythms.
Reason (R): Bant literally means 'to divide' or 'distribute', making its paltas focus on intricate rhythmic variations rather than strict traditional sequence.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

15. Read the following statements and choose the correct option:
Statement I: A Mukhada is a brief composition that acts as a decorative approach to the Sam.
Statement II: A Mukhada is generally longer than a Tukda and spans multiple rhythmic cycles.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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are both accurate and meaningful within the broader academic discourse.

291. (C) Taal Kosh
This essential reference work serves as a definitive dictionary for researchers in the field of percussion. It provides clear definitions and organizes the complex terminology used to describe various rhythmic concepts. By using this tool, scholars can ensure academic uniformity and avoid the confusion that often arises from the vast diversity of regional terms, making it a mandatory resource for standardization.

292. (A) Scrutiny and justification of rhythmic cycles
This text is critically examined by scholars to gain a deeper understanding of the formal logic behind musical timing. It provides the necessary theoretical justification for the use of various rhythmic patterns within the classical tradition. Through this rigorous scrutiny, researchers can build evidence-based interpretations of complex phenomena, ensuring that their work is grounded in established musicological principles and evidence.

293. (D) Tabla Vadan Kala avam Shastra
This foundational work is recognized for its ability to merge practical performance skills with organized theoretical knowledge. It offers a complete overview that addresses both the artistic and scientific aspects of the instrument. By synthesizing these two areas, the text provides researchers with a comprehensive framework for studying rhythmic traditions, ensuring that the study of performance remains analytically rigorous and systematic.

294. (B) BhagawatSharan Sharma
This scholar's work has been highly influential in the field of musicology due to his focus on organizing theoretical information. His precision in classifying data has made complex rhythmic information more accessible for academic reference and research. These contributions are vital for university researchers who rely on structured data to build their own interpretations and maintain a consistent standard of scholarly research.

295. (C) Intersection of playing and scientific theory
The research provided by this musicologist focuses on the connection between physical performance techniques and the underlying scientific principles of music. He meticulously evaluates how these two areas interact, offering a more detailed understanding of rhythmic execution. This type of analytical scrutiny is essential for scholars who wish to produce research that is universally recognized for its intellectual depth and accuracy.

296. (D) Bhartiya Sangeet Vadya
This specific text is a vital reference for any research project focusing on the history of musical instruments. It provides a broad, comprehensive view of how various instruments have changed and developed over long periods of time. Studying this work allows scholars to see the big picture of instrumental evolution, facilitating a deeper understanding of the entire musical landscape and its traditions.

297. (A) Unity in varied rhythmic traditions
This academic work focuses on the idea that despite the many differences found in regional practices, there is a fundamental commonality that connects them all. It demonstrates how diverse rhythmic systems can be understood as part of a single, cohesive tradition. This concept is essential for researchers who aim to show how disparate musical elements coalesce into a unified classical music framework.

298. (B) Taal Vadya Parichaya and Taal Vadya Shashtra
These two texts are used together to provide a strong start for any serious study of percussion theory. One provides the necessary introductory information and foundational orientation, while the other offers a more rigorous and detailed theoretical explanation. Together, they create a balanced curriculum that allows students to move from basic concepts to advanced, systematic analysis of complex rhythmic instruments and traditions.

299. (B) Swami Pagal Das and Purshottam Das Pakhawaji
These two figures are highly regarded for their deep connection to the historical roots of percussion. They represent the traditional knowledge and lineages that have been passed

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classical performance.
Reason (R): The aesthetic of Thumari and Dadra demands a lively, vibrant rhythmic climax to contrast the earlier slow tempo.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

25. Read the following statements and choose the correct option:
Statement I: A 'Chakaradar Tihai' consists of a phrase repeated three times, and the whole block is repeated three times to land on Sam.
Statement II: A 'Bedam Tihai' has long, distinct pauses between its repetitions.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

26. Consider the following statements about 'Masitkhani Gat':
1. It is primarily an instrumental composition.
2. It is played in Vilambit Laya.
3. It traditionally begins on the 12th beat of Teental.
4. Its fundamental bol pattern is 'Dir Da Dir Da'.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 2, and 4
(C) 1, 3, and 4
(D) 2, 3, and 4

27. Which composition implies a seamless sequence of rhythmic patterns closely knit together, typically played with Laggi?
(A) Aamad
(B) Peshkar
(C) Fird
(D) Ladi

28. Arrange the sections of a typical instrumental Sitar/Sarod performance in chronological order:
1. Jhala
2. Alap
3. Masitkhani Gat
4. Raza Khani Gat

(A) 2, 3, 4, 1
(B) 2, 4, 3, 1
(C) 3, 2, 4, 1
(D) 4, 3, 1, 2

29. Identify the characteristics of 'Thumari':
1. It is a semi-classical vocal form.
2. It prioritizes emotional expression over strict raga grammar.
3. It is typically accompanied by Pakhawaj.
4. It often concludes with Laggi-Ladi on the tabla.
5. It is usually sung in Deepchandi, Jat, or Addha tala.

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 4

30. Which term refers to the compositional entry in Kathak dance that establishes the basic posture and mood?
(A) Tatkar
(B) Toda
(C) Stuti Paran
(D) Aamad

31. What is the fundamental difference between a Tukda and a Paran?
(A) Paran uses heavy Pakhawaj bols while Tukda uses standard Tabla bols
(B) Tukda uses Pakhawaj syllables while Paran uses standard Tabla syllables
(C) Paran is an expandable composition while Tukda is non-expandable in nature
(D) Tukda does not end with a Tihai while Paran always concludes with one

32. Match List I with List II:
List I: (Form)
P. Kajari
Q. Chaiti
R. Tappa
S. Bhajan
List II: (Theme/Origin)
1. Devotional poetry

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16. Consider the following statements about 'Prastar' (Paltas):
1. They are variations created from the main theme.
2. They apply to non-expandable compositions like Gats.
3. They follow the grammatical rules of the original composition.
4. They culminate in a Tihai in the case of a Quaida.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

17. Which of the following is an incorrect statement about 'Rau'?
(A) It is primarily an expandable composition.
(B) It is extensively used in Pakhawaj playing rather than Tabla.
(C) It involves the aesthetic flow of specific syllables.
(D) It maintains a continuous rhythmic motion.

18. Arrange the following parts of a Quaida presentation in chronological order:
1. Tihai
2. Main Theme (Mool Quaida)
3. Do-gun Paltas
4. Chau-gun Paltas

(A) 2, 3, 4, 1
(B) 2, 4, 3, 1
(C) 3, 2, 4, 1
(D) 1, 2, 3, 4

19. Identify the characteristics of 'Paran':
1. Played strongly with open-handed techniques.
2. Traditionally associated with Pakhawaj.
3. Generally ends with a Tihai.
4. It is an expandable composition.
5. Adapted extensively in Kathak dance.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

20. Which compositional form is highly prized in the Farrukhabad and Lucknow Gharanas for its complex, non-expandable, cross-rhythmic structure?
(A) Peshkar
(B) Rela
(C) Theka
(D) Gat

21. What is a defining characteristic of 'Fird' in tabla playing?
(A) A slow-paced expandable rhythmic composition
(B) A specialized form meant for Dhrupad accompaniment
(C) A fixed Gat with single-stroke bols and no repetition
(D) A traditional vocal form adapted for the tabla instrument

22. Match List I with List II:
List I: (Gat Type)
P. Masitkhani Gat
Q. Raza Khani Gat
R. Firozkhani Gat
S. Amirkhani Gat

List II: (Characteristic)
1. Drut Laya, starts on the 12th beat usually
2. Vilambit Laya, starts on the 12th beat usually
3. Focus on intricate rhythmic syncopation
4. Slow tempo with heavy Meend work (specific string style)

(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-2, S-4

23. In the context of light classical music, what is 'Laggi'?
(A) A slow-paced introductory section found in Thumri
(B) A specific composition belonging to the Pakhawaj tradition
(C) A rhythmic Tihai variation used within Dhrupad singing
(D) Lively, expandable rhythmic patterns played at a Thumri's end

24. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Laggi and Ladi are mostly played in Teental or Keherwa during a semi-

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(A) Peshkar
(B) Quaida
(C) Gat
(D) Rela

42. Match List I with List II:
List I: (Gharana)
P. Delhi Gharana
Q. Lucknow Gharana
R. Farrukhabad Gharana
S. Ajrada Gharana
List II: (Specialty)
1. Heavy Parans and Tukdas with Kathak influence
2. Complex Gats and intricate Chalans
3. Focus on Chatushra Jati, clear Kinhar bols, foundational Quaidas
4. Prominence of Tisra Jati (oblique) phrasing in Quaidas
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-1, R-4, S-3

43. The term 'Jhoola' refers to:
(A) A rapid instrumental composition
(B) A complex cross-rhythm in tabla
(C) A type of Kathak footwork
(D) A semi-classical song associated with the monsoon and swinging festivals

44. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The presentation of Bandishen in a solo recital requires a deep understanding of aesthetics (Soundarya).
Reason (R): Proper tonal balance, appropriate tempo, and clarity of bols elevate the emotional impact of the mechanical rhythm.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

45. Read the following statements and choose the correct option:
Statement I: Raza Khani Gat is typically played in a slow (Vilambit) tempo.
Statement II: Masitkhani Gat typically features a prominent use of meend and a specific stroke pattern 'Dir Da Dir Da'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

46. Consider the following statements about 'Tappa':
1. It originated from the songs of camel drivers.
2. It features slow, steady, meend-heavy vocalizations.
3. It utilizes rapid, complex, and unpredictable taans.
4. It is often accompanied by the Punjabi Theka.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 2, and 4
(D) 1, 3, and 4

47. Which of the following best describes the 'Geet' form?
(A) A song prioritizing lyrical meaning over complex classical rules
(B) A melodic form relying strictly on traditional Raga grammar
(C) A specialized vocal style performed exclusively in Chautal
(D) An instrumental genre focused on demonstrating speed and power

48. Arrange the following rhythmic cycles typically used in these forms in increasing order of their total beats:
1. Dadra (Tala)
2. Keherwa
3. Jhaptal (used in Sadra)
4. Chautal (used in Dhrupad)
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

49. Consider the characteristics of a 'Quaida':
1. It is governed by a strict set of rules.

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2. The expansion must only use syllables present in the main theme.
3. It always lacks a Khali section.
4. It culminates in a Tihai.
5. It is considered the foundation of a Tabla player's training.

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

50. What is the fundamental feature of a 'Damdar Tihai'?
(A) It has a specific calculated rest (dam) between its three repetitions
(B) It is played without any gaps between repetitions
(C) It consists of nine equal repetitions
(D) It is played exclusively on the Bayan (bass drum)

51. The aesthetics of a Bandish are diminished if:
(A) The performer plays with clear tonal quality
(B) The performer understands the structural balance of bhari and khali
(C) The bols are blurred and the laya fluctuates unintentionally
(D) The composition is presented in its prescribed tempo

52. Match List I with List II:
List I: (Dance Element)
P. Aamad
Q. Tatkar
R. Toda
S. Paran
List II: (Description)
1. Basic rhythmic footwork
2. Entrance piece establishing posture
3. Composition using Pakhawaj bols
4. Rhythmic composition using dance syllables
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

53. Which concept involves the practical application of grammatical rules to generate variations from a seed composition?
(A) Theka
(B) Mukhada
(C) Prastar
(D) Gat

54. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The Theka of a tala is non-expandable.
Reason (R): The Theka serves as the fixed metric benchmark allowing the soloist or dancer to understand the rhythmic cycle.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Read the following statements and choose the correct option:
Statement I: Chaiti is typically sung during the rainy season.
Statement II: Kajari is typically sung during the monsoon season.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

56. Consider the following statements about 'Bhajan':
1. It is a strictly classical instrumental composition.
2. It is a devotional song.
3. It emphasizes emotional devotion (Bhakti).
4. It is generally set to lighter talas like Keherwa and Dadra.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 3
(C) 1, 3, and 4
(D) 1, 2, and 4

57. In the context of tabla repertoires, what is an 'Anagat Tihai'?
(A) A tihai that lands exactly on the Sam
(B) A tihai that lands one beat after the Sam

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(C) A tihai that lands one beat or fraction before the Sam
(D) A tihai without any rests

58. Which of the following is a key characteristic of the 'Lucknow Gharana' Gat?
(A) Heavy influence of dance (Kathak) bols and lyrical grace
(B) Emphasis solely on fast relas
(C) Total absence of cross-rhythms
(D) Use of only two fingers on the dominant hand

59. A tabla student is asked to demonstrate an expandable composition that tests their ability to systematically vary bols while maintaining the original theme's grammatical boundaries. Which of the following should they choose?
(A) Mukhada
(B) Tukda
(C) Paran
(D) Quaida

60. The term 'Nauhakka' refers to a compositional pattern that:
(A) Has nine beats in total
(B) Repeats a phrase exactly nine times to land on the Sam
(C) Is played in the ninth matra of Teental
(D) Utilizes nine different instruments

61. Which of the following statements is incorrect regarding the Khayal style?
(A) It involves immense vocal improvisation.
(B) It is divided into Vilambit (slow) and Drut (fast) compositions.
(C) It strictly adheres to the rigidity of Dhrupad compositions.
(D) It is typically accompanied by Tabla rather than Pakhawaj.

62. Match List I with List II:
List I: (Gharana)
P. Punjab
Q. Benares
R. Delhi
S. Farrukhabad
List II: (Characteristic)
1. Use of Pakhawaj style, strong Khule bols
2. Chanti-dominated, index/middle finger isolation
3. Rich in Gats, complex rhythmic variations, flow
4. Deep influence of Punjabi language rhythms, mathematical complexity
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

63. The primary aesthetic aim of presenting a 'Rela' is to:
(A) Demonstrate speed, clarity, and continuous flow of bols
(B) Showcase slow, lyrical emotional phrases
(C) Emphasize mathematical cross-rhythms off-beat
(D) Mimic vocal meends

64. Read the following assertion and reason statements and choose the correct option:
Assertion (A): In classical music, a good accompanist adjusts their Theka according to the style of the main artist.
Reason (R): The accompanist must overpower the vocalist to maintain the purity of the rhythm.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

65. Read the following statements and choose the correct option:
Statement I: A 'Mukhada' is an expandable form.
Statement II: A 'Tukda' generally spans one or more avartans (cycles) and ends with a Tihai.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

66. Consider the following statements about 'Laggi':
1. It creates an energetic climax in semi-classical performances.
2. It involves rapid, continuous permutations

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supportive, and follow the emotional contours of the singing
(B) The tabla player must play loud Parans
(C) The tabla player must constantly play Relas
(D) The tabla must strictly play in Chautal

147. Which term describes a short, attractive phrase played to arrive at the Sam, usually initiating from an off-beat?
(A) Rela
(B) Prastar
(C) Mukhada
(D) Bant

148. Identify the incorrect pair:
(A) Khayal - Vilambit & Drut
(B) Dhrupad - Alap, Jod, Jhala
(C) Bhajan - Devotional lyrics
(D) Tappa - Deepchandi Tala primarily

149. The traditional 'Raza Khani Gat' starts on which beat of Teental?
(A) 1st beat (Sam)
(B) 9th beat (Khali)
(C) 12th beat
(D) 5th beat

150. A composition purely designed to demonstrate the player's ability to divide the tala into complex mathematical fractions is known as:
(A) Theka
(B) Bant
(C) Gazal
(D) Bhajan

151. What is the fundamental requirement of an 'expandable' composition?
(A) The requirement that the form be performed at high volume
(B) Maintaining the structure while strictly avoiding the Bayan
(C) Ensuring the composition never resolves on the Sam beat
(D) Having a seed theme that allows for structured improvisation

152. Which element of Kathak literally means "to praise" and is generally performed in the invocation phase?
(A) Stuti Paran
(B) Tatkar
(C) Toda
(D) Aamad

153. A sequence of rapid tihais or rhythmic patterns played consecutively without a break is known as a:
(A) Theka
(B) Mukhada
(C) Ladi
(D) Sadra

154. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Dhrupad singing avoids delicate ornamentations like Murki and Khatka.
Reason (R): The aesthetic of Dhrupad is grand, serious, and majestic, relying on pure notes and heavy Gamaks.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. Read the following statements and choose the correct option:
Statement I: 'Gat' in tabla is usually composed in traditional talas like Teental.
Statement II: 'Gat' allows for unlimited prastar (expansion) just like a Quaida.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

156. Which of the following constitutes an intrinsic part of 'Tatkar' in Kathak?
(A) Complex Pakhawaj bols
(B) Intricate footwork matching the rhythmic cycle
(C) Devotional singing
(D) Playing the tabla

157. Which musical form is intrinsically associated with the poetry of Mirza Ghalib, Faiz Ahmad Faiz, or Meer Taqi Meer?

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75. Read the following statements and choose the correct option:
Statement I: A 'Fird' is an exceptionally long and complex Gat.
Statement II: 'Fird' strictly allows for expansion through paltas.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

76. Consider the following statements about 'Aamad':
1. It is a Persian word meaning 'to enter' or 'arrival'.
2. It is typically the first major composition performed after Thaat in Kathak.
3. It utilizes bols like 'Ta Thei Tat Thei'.
4. It is primarily performed in an extremely fast (Ati Drut) tempo.

Which of the above statement(s) is/are correct?
(A) 2, 3, and 4
(B) 1, 2, and 3
(C) 1, 3, and 4
(D) 1, 2, and 4

77. Which of the following pairs is correctly matched?
(A) Dhrupad - Deepchandi Tala
(B) Tappa - Keherwa Tala
(C) Dhamar - Dhamar Tala
(D) Sadra - Teental

78. A performance application requires the tabla player to accompany a fast vocal Taans. Which of the following provides the steadiest foundation without cluttering the aesthetic?
(A) A complex Chakaradar Tihai
(B) A heavy Paran
(C) A continuous Laggi
(D) A solid, unadorned Theka

79. Identify the key elements of 'Tatkar':
1. It is the basic footwork in Kathak.
2. Its fundamental bols are 'Ta Thei Thei Tat'.
3. It is used to demonstrate complex cross-rhythms (layakari).
4. It relies heavily on hand gestures instead of feet.
5. It is usually performed in various layas (tempos).

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

80. A 'Kamali Chakaradar' is mathematically structured so that:
(A) It consists of a phrase played twice
(B) The entire Chakaradar repeats three times, landing on Sam with complex overlaps
(C) It completely avoids landing on the Sam
(D) It only uses vocal syllables

81. Which composition's primary function is to serve as an introductory rhythmic expansion in solo tabla playing, possessing an ambiguous, swinging gait?
(A) Rela
(B) Peshkar
(C) Gat
(D) Paran

82. Match List I with List II:
List I: (Composition Type)
P. Paran
Q. Quaida
R. Masitkhani Gat
S. Aamad
List II: (Origin/Domain)
1. Pakhawaj
2. Tabla
3. Sitar/Instrumental string
4. Kathak Dance
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-2, R-3, S-1

83. The composition format typically structured into Sthai and Antara is universally seen in:
(A) Rela
(B) Peshkar
(C) Khayal
(D) Bant

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101. Which composition form literally translates to "a small piece" and usually finishes within one or two cycles of the tala?
(A) Quaida
(B) Rela
(C) Tukda
(D) Gat

102. Which of the following best explains why 'Peshkar' has a swinging or ambiguous rhythmic feel?
(A) It emphasizes the Sam and Khali with a fixed beat
(B) It uses cross-rhythms and varied matras for syncopation
(C) It is always performed at a very high speed or Ati Drut
(D) It employs resonant bols borrowed from the Pakhawaj tradition

103. If a student is taught a composition with fixed bols that must not be altered, and it incorporates heavy 'Dha' and 'Kite Tak' bols culminating in a Tihai, it is most likely a:
(A) Peshkar
(B) Rela
(C) Laggi
(D) Paran

104. Which of the following statements about 'Chaiti' is incorrect?
(A) It is a fast-paced, abstract instrumental genre.
(B) It is sung during the Hindu month of Chaitra.
(C) The lyrics often feature the word 'Rama'.
(D) It is a semi-classical form prominent in Uttar Pradesh.

105. Read the following statements and choose the correct option:
Statement I: 'Rau' relies on the continuous and aesthetic flow of a specific phrase.
Statement II: 'Rang-Rela' combines elements of pure speed with vibrant, colorful bol variations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

106. In a traditional Kathak performance, what follows the 'Thaat' to initiate the rhythmic phase?
(A) Aamad
(B) Tarana
(C) Bhajan
(D) Gazal

107. Which form relies heavily on the 'Punjabi' language and folk rhythms of the Punjab region, recognized by its rapid, jagged taans?
(A) Thumari
(B) Dhrupad
(C) Chaiti
(D) Tappa

108. The aesthetic principle of a 'Gat' requires:
(A) Complete spontaneous improvisation without structure
(B) Precision in executing the pre-composed mathematical and rhythmic structure
(C) The use of vocal singing simultaneously
(D) Avoiding the Sam entirely

109. Which tabla Gharana is most famous for its vast repertoire of 'Gats' and 'Todas'?
(A) Delhi
(B) Ajrada
(C) Farrukhabad
(D) Punjab

110. Which of the following incorrectly pairs the musical form with its tempo/laya?
(A) Masitkhani Gat - Vilambit Laya
(B) Raza Khani Gat - Drut Laya
(C) Laggi - Drut Laya
(D) Rela - Vilambit Laya

111. Which composition's primary feature is a continuous, rapid drum roll effect?
(A) Rela
(B) Peshkar
(C) Tukda
(D) Mukhada

112. A 'Chaupalli' Gat implies:
(A) Four variations of tempo within the Gat
(B) A Gat divided into four identical sections

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foundational phrases
3. Heavy resonant strokes, incorporates dance (Kathak) aesthetics
4. Open, Pakhawaj-influenced strokes, majestic flow

(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

93. Which of the following is not an expandable tabla composition?
(A) Rela
(B) Quaida
(C) Tukda
(D) Peshkar

94. Read the following assertion and reason statements and choose the correct option:
Assertion (A): A Rela is played at a very high speed (Drut or Ati Drut laya).
Reason (R): The aesthetic of a Rela depends on a continuous, buzzing flow of specific syllables that merge together seamlessly at high speed.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

95. Read the following statements and choose the correct option:
Statement I: A Mukhada always lands on the Sam.
Statement II: A Mukhada is an elaborate composition lasting several minutes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

96. Consider the following statements about 'Stuti Paran':
1. It is dedicated to deities like Shiva, Ganesha, or Krishna.
2. It blends sahitya (literature) with Pakhawaj bols.
3. It is purely an instrumental composition without any dance application.
4. It evokes devotional sentiment (Bhakti).

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

97. Which of the following pairs is correctly matched regarding rhythmic accompaniment?
(A) Tappa - Deepchandi Tala
(B) Thumari - Addha / Jat Tala
(C) Masitkhani Gat - Keherwa Tala
(D) Dhrupad - Dadra Tala

98. When a tabla player applies grammatical logic to distribute the original bols of a Quaida into varied permutations, this process is known as:
(A) Prastar
(B) Tihai
(C) Theka
(D) Gat

99. Identify the true statements regarding 'Gat' in tabla solo:
1. They are non-expandable compositions.
2. They feature complex mathematical structures.
3. They are categorized into various types such as Tipalli, Chaupalli, and Farmaishi.
4. They strictly prohibit the use of cross-rhythms (layakari).
5. They originated primarily in the Purab baaj (Lucknow, Farrukhabad, Benares).

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 2, 4, and 5

100. The concept of applying heavy, resonant strokes typical of a Pakhawaj onto the Tabla is most prominently seen in the compositions of which Gharana?
(A) Delhi
(B) Ajrada
(C) Farrukhabad
(D) Benares

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124. 'Jhoola' songs are primarily characterized by their association with:
(A) The winter season
(B) The Shravan (monsoon) month and swinging traditions
(C) The harvesting of crops in spring
(D) Royal court entries

125. Read the following statements and choose the correct option:
Statement I: A 'Toda' in Kathak is analogous to a 'Tukda' in Tabla.
Statement II: A 'Toda' usually uses dance syllables (Nritta bols).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

126. A composition known as 'Farmaishi Chakaradar' has a specific mathematical property where:
(A) It avoids the Sam completely
(B) It only uses two phrases
(C) It is purely vocal
(D) The first 'Dha' of the tihai lands on Sam in the first cycle, the second in the second, and the third in the third

127. Which of the following is considered an incorrect statement about 'Bhajan'?
(A) It is bound by rigid classical grammar and complex taans.
(B) It is sung to express devotion.
(C) It can be set to lighter ragas.
(D) It uses simple talas like Bhajani, Keherwa, or Dadra.

128. 'Aamad' in Kathak dance usually begins with which bols?
(A) Dha Dhin Dhin Dha
(B) Ta Thei Tat Thei
(C) Dha Ge Na Ti
(D) Tirakita Tak

129. The phrase "Dha tetedha tete..." is commonly a foundational bol for which composition type?
(A) Laggi
(B) Quaida
(C) Gazal
(D) Aamad

130. The aesthetic value of a 'Rau' relies upon:
(A) A graceful, uninterrupted rolling flow of bols
(B) Harsh, loud strokes
(C) Intense rests and pauses
(D) Dominance of the left hand over the right

131. Which vocal form is famous for the intricate 'Murki' and 'Khatka' ornaments?
(A) Dhrupad
(B) Khayal
(C) Thumari
(D) Tarana

132. A 'Paran' is historically inherited by the Tabla repertoire from:
(A) Sitar
(B) Sarod
(C) Bansuri
(D) Pakhawaj

133. Which of the following best defines 'Theka'?
(A) The concluding part of a solo performance
(B) An elaborate melodic improvisation
(C) The standardized rhythmic pattern that identifies a specific tala
(D) A fast rhythmic composition for footwork

134. Read the following assertion and reason statements and choose the correct option:
Assertion (A): A good presentation of Bandishen requires a balance of 'Tali' and 'Khali'.
Reason (R): Tali and Khali provide the necessary sonic contrast (bhari/khali) to navigate the rhythmic cycle effectively.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

135. Read the following statements and choose the correct option:
Statement I: Theka prastar involves the creative embellishment of the basic theka without losing

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played in different layas or weights
(C) A Gat lasting exactly four beats
(D) A Gat played by four performers

113. During a vocal Khayal performance, the role of the tabla accompanist is primarily to:
(A) Overpower the vocalist with complex tihais
(B) Provide a steady, supportive Theka with appropriate subtle fills
(C) Play heavy Parans continuously
(D) Dictate the melodic structure of the Raga

114. 'Laggi' is an essential feature of accompaniment in which of the following pairs of forms?
(A) Thumari and Dadra
(B) Dhrupad and Dhamar
(C) Masitkhani Gat and Khayal
(D) Peshkar and Quaida

115. Read the following statements and choose the correct option:
Statement I: The syllable 'Dha' is a resonant (bhari) stroke.
Statement II: The syllable 'Ta' is a non-resonant (khali) stroke.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

116. Consider the aesthetic presentation of 'Dhamar'. It is primarily associated with:
(A) The rainy season and monsoon themes
(B) Fast, rhythmic instrumental solos
(C) Abstract mathematical permutations without lyrics
(D) The festival of Holi and the playful interaction between Krishna and the Gopis

117. Which of the following is true regarding 'Sadra'?
(A) It is sung in Keherwa tala.
(B) It is synonymous with Thumari.
(C) It is a variant of Dhrupad sung in Jhaptal.
(D) It is a pure dance form.

118. Which compositional form acts as the closing piece of a Thumari performance to elevate the energy level?
(A) Peshkar
(B) Laggi-Ladi
(C) Alap
(D) Vilambit Khayal

119. A 'Bedam Tihai' differs from a 'Damdar Tihai' because:
(A) It has mathematically calculated rests between the three palas
(B) It never ends on the Sam
(C) It is only played on the Pakhawaj
(D) It has no rests (dam) between its three palas

120. In the sequence of a classical Hindustani vocal concert, 'Tatkar' refers to:
(A) Footwork patterns highlighting rhythm and speed
(B) A poetic verse
(C) A hand gesture
(D) A type of facial expression

121. What is the key aesthetic of an 'expandable' composition (Bandish)?
(A) The creative freedom to ignore the underlying rhythmic cycle
(B) Performing the specific composition exactly once without repetition
(C) Generating variations while retaining the original theme's essence
(D) Deliberately avoiding the Bayan to maintain the tonal clarity

122. Which of the following forms places maximum emphasis on 'Bol-Banao' (emotional elaboration of lyrics)?
(A) Thumari
(B) Rela
(C) Tarana
(D) Chaturang

123. The 'Masitkhani Gat' originates from the lineage of:
(A) Amir Khusro
(B) Sadarang
(C) Wajid Ali Shah
(D) Tansen (Senia Gharana)

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of bols.
3. It is completely independent of the tala cycle.
4. It is typically played on the Tabla at the end of a Thumari.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

67. Which of the following options represents an incorrect pairing?
(A) Raza Khani Gat - Drut Laya
(B) Masitkhani Gat - Vilambit Laya
(C) Dhrupad - Addha Tala
(D) Tappa - Punjabi Tala

68. Arrange the evolution of rhythmic development in an expanding Quaida in the correct order:
1. Mool Quaida (Theme)
2. Tihai
3. Simple Do-gun Paltas
4. Complex cross-rhythmic Paltas (Bant)

(A) 1, 3, 4, 2
(B) 1, 4, 3, 2
(C) 3, 1, 4, 2
(D) 1, 2, 3, 4

69. Consider the characteristics of 'Paran' in Kathak:
1. Derived from Pakhawaj repertoire.
2. Dancers execute strong, forceful footwork to match the bols.
3. Always ends in a tihai.
4. It is a slow, lyrical expressive movement lacking footwork.
5. Employs open, resounding syllables like 'Dhet', 'Dha', 'Kdan'.

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 2, 4, and 5

70. What is the fundamental difference between a 'Tukda' and a 'Gat'?
(A) Tukda is expandable; Gat is not.
(B) Tukda ends with a Tihai; Gat does not necessarily end with a Tihai.
(C) Tukda is used only in Kathak; Gat is used only in Vocal music.
(D) There is no structural difference; they are synonymous.

71. If an instrumentalist is playing a fast-paced composition on the Sitar that begins on the 7th or 12th beat, they are most likely playing a:
(A) Masitkhani Gat
(B) Alap
(C) Dhrupad
(D) Raza Khani Gat

72. Match List I with List II:
List I: (Form)
P. Thumari
Q. Gazal
R. Bhajan
S. Chaiti
List II: (Aesthetic Feature)
1. Devotional surrender
2. Shringar Rasa, romantic and emotional expression
3. Poetic emphasis on love, loss, and philosophical thoughts
4. Seasonal flavor of early summer/spring in UP

(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-2, Q-1, R-4, S-3

73. Which of the following is considered the seed composition from which 'Prastars' are derived?
(A) Tihai
(B) Mukhada
(C) Bandish/Mool Theme
(D) Tatkar

74. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The aesthetic presentation of a Bandish is judged by the clarity of its 'Nikas' (sound production).
Reason (R): Unclear bols make it difficult to perceive the rhythmic structure and intended emotion of the composition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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its structural identity.
Statement II: Theka prastar allows the tabla player to completely ignore the original bols of the tala.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

136. Which composition type strictly forbids the introduction of foreign bols during its expansion?
(A) Quaida
(B) Rela
(C) Tukda
(D) Peshkar

137. Which statement is incorrect regarding the 'Delhi Gharana'?
(A) It is the oldest tabla gharana.
(B) It uses index and middle fingers predominantly.
(C) It heavily relies on Pakhawaj style open bols.
(D) It is famous for its Chatushra jati Quaidas.

138. Which tabla composition often incorporates lyrical elements and is played primarily to demonstrate colorful variations of sound?
(A) Rang-Rela
(B) Gat
(C) Fird
(D) Mukhada

139. A 'Kamali Chakaradar Tihai' differs from a simple Chakaradar Tihai in that:
(A) It has less mathematical complexity
(B) It is only played in slow tempo
(C) It never ends on Sam
(D) It is highly complex, often hiding the Sam within its internal structure until the final resolution

140. Which semi-classical form originated in the folk traditions of Mirzapur and Varanasi, primarily associated with the monsoon?
(A) Chaiti
(B) Kajari
(C) Tappa
(D) Gazal

141. The aesthetic appeal of a 'Peshkar' lies in its:
(A) Incredible speed
(B) Forceful, heavy strokes
(C) Lyrical grace and syncopated interplay with the laya
(D) Complete absence of Khali

142. If a composition ends with the repetition of a phrase three times to resolve on the Sam, it is a:
(A) Prastar
(B) Bant
(C) Theka
(D) Tihai

143. Which of the following is true for 'Masitkhani Gat'?
(A) The stroke pattern is typically 'Dir Da Dir Da Ra Da Da Ra'.
(B) It is played in Ati Drut laya.
(C) It never uses the sympathetic strings.
(D) It originated in the 20th century.

144. In Kathak, a 'Paran' typically:
(A) Employs tabla bols exclusively
(B) Employs strong Pakhawaj bols and is executed with vigorous movements
(C) Is performed sitting down
(D) Focuses only on facial expressions (Abhinaya)

145. Read the following statements and choose the correct option:
Statement I: A 'Tipalli Gat' contains three different speeds or layas within its structure.
Statement II: A 'Tipalli Gat' is an expandable composition.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

146. Consider the aesthetic requirement of 'Thumari' accompaniment on tabla:
(A) The accompaniment must be soft,

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84. Read the following assertion and reason statements and choose the correct option:
Assertion (A): A tabla player accompanying a Thumari avoids playing complex mathematical tihais during the emotional elaboration.
Reason (R): Complex mathematical patterns disrupt the Shringar rasa and emotive lyrical flow of the Thumari.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

85. Read the following statements and choose the correct option:
Statement I: The Delhi Gharana is known as the 'Do ungliyon ka baaj' (two-finger style).
Statement II: The Farrukhabad Gharana strictly avoids the use of 'Dhin' and 'Na' syllables.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

86. Consider the following statements regarding 'Bant':
1. It is highly syncopated and mathematical.
2. It literally means 'distribution' or 'division'.
3. It is primarily used in slow Khayal accompaniment.
4. It is an expandable form similar to Quaida but with a different aesthetic.

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

87. What is an 'Atita Tihai'?
(A) A tihai landing exactly on the Sam
(B) A tihai ending precisely one beat or a fraction before the Sam
(C) A tihai with five repetitions
(D) A tihai ending after the Sam

88. Arrange the following in the correct order they are typically introduced in classical Kathak training:
1. Complex Parans
2. Basic Tatkar
3. Simple Todas
4. Stuti Paran

(A) 2, 3, 1, 4
(B) 2, 1, 3, 4
(C) 3, 2, 4, 1
(D) 4, 2, 3, 1

89. Identify the features of 'Dhrupad' music:
1. It is an ancient style of Hindustani classical music.
2. It uses complex taans and sargams.
3. It is accompanied by the Pakhawaj.
4. The compositions often emphasize spiritual and devotional themes.
5. It avoids light, frivolous ornamentation (like murki).

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

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90. The term 'Prastar' applied to a Bandish implies:
(A) The systematic unfolding and generation of permutations
(B) Condensing the composition into a single beat
(C) Memorizing the composition without playing it
(D) Changing the foundational tala

91. In a Raza Khani Gat, the typical tempo is:
(A) Vilambit (Slow)
(B) Ati Vilambit (Extremely Slow)
(C) Strictly unmetered
(D) Madhya (Medium) to Drut (Fast)

92. Match List I with List II:
List I: (Gharana)
P. Delhi
Q. Ajrada
R. Lucknow
S. Benares
List II: (Quaida Style Feature)
1. Oblique (Arh) phrasing, complex Tisra gati
2. Clear kinhar strokes, simple and balanced

(A) Thumari
(B) Dhrupad
(C) Gazal
(D) Chaiti

158. In which tala is 'Dhamar' strictly sung?
(A) Teental
(B) Ektal
(C) Chautal (12 beats)
(D) Dhamar Tala (14 beats)

159. The aesthetic presentation of 'Masitkhani Gat' demands:
(A) A serene, dignified, and slow-paced exposition using intricate meends
(B) Tremendous speed and jhala
(C) Loud and aggressive stroke play
(D) Constant use of tihais

160. Which composition uses syllables like 'Tak Tak', 'Dhet Dhet', and 'Kdan' to establish a heavy, resounding impact?
(A) Rela
(B) Paran
(C) Mukhada
(D) Laggi

161. A tabla student wishes to demonstrate the aesthetic fusion of a standard tabla pattern with the rapid-fire intensity of a Rela. Which form should they play?
(A) Tukda
(B) Rang-Rela
(C) Theka
(D) Chaiti

162. Which of the following is considered an incorrect characteristic of a 'Tukda'?
(A) It usually spans 15 to 20 avartans (cycles).
(B) It is non-expandable.
(C) It often contains a Tihai.
(D) It employs sharp, precise bols.

163. The term 'Paltas' is synonymous with:
(A) Tihais
(B) Thekas
(C) Prastars (Variations)
(D) Gats

164. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Tappa is considered one of the most difficult semi-classical forms to execute.
Reason (R): It requires immense breath control to navigate its rapid, complex, and zigzag taans continuously.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

165. Read the following statements and choose the correct option:
Statement I: 'Jhoola' is sung to welcome the spring season.
Statement II: 'Jhoola' is associated with the Shravan month.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

166. A 'Fird' can be best described as:
(A) A short, expandable composition
(B) A unique, non-repeating sequence of complex bols, effectively a type of unique Gat
(C) A slow introduction to a performance
(D) A rhythmic vocal composition

167. Which of the following forms would typically conclude a classical Hindustani vocal concert?
(A) Vilambit Khayal
(B) Dhrupad
(C) Masitkhani Gat
(D) Bhajan or Thumari

168. In Kathak, the sequence of syllables 'Ta Thei Thei Tat' forms the basis of:
(A) Tatkar
(B) Toda
(C) Paran
(D) Stuti

169. What differentiates 'Aamad' from 'Toda'?
(A) Toda is expandable, Aamad is not.

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(A) An expandable composition
(B) A type of Tihai
(C) A unique, unrepeatable Gat that exhibits high complexity
(D) A vocal warm-up

214. A tabla composition that uses the bols of a Rela but structures them into non-expandable rhythmic variations to exhibit beauty is a:
(A) Quaida
(B) Rang-Rela
(C) Theka
(D) Peshkar

215. Read the following statements and choose the correct option:
Statement I: 'Tatkar' focuses solely on intricate footwork.
Statement II: 'Tatkar' is considered the foundational element of Kathak dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

216. A composition starting on the 12th matra of Teental with a slow, dignified pace is the hallmark of:
(A) Masitkhani Gat
(B) Raza Khani Gat
(C) Firozkhani Gat
(D) Zafarkhani Gat

217. Which of the following pairs is incorrect?
(A) Dhrupad - Pakhawaj Accompaniment
(B) Khayal - Tabla Accompaniment
(C) Tappa - Chautal
(D) Thumari - Deepchandi

218. The word 'Tukda' translates to:
(A) A piece or fragment
(B) A complete cycle
(C) A continuous flow
(D) A complex mathematical equation

219. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Parans are often played on the tabla in the modern era.
Reason (R): The repertoire of the tabla has expanded by adapting heavy Pakhawaj compositions to suit dynamic solo performances.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

220. Which term refers to the vocal rendering of a tabla or pakhawaj composition before it is played on the instrument?
(A) Theka
(B) Padhant
(C) Prastar
(D) Laggi

221. In a 'Chakaradar Tihai', how many times is the base tihai block repeated?
(A) 2
(B) 4
(C) 3
(D) 9

222. The primary mood (Rasa) evoked by a 'Bhajan' is:
(A) Veera (Heroism)
(B) Shringar (Romantic)
(C) Hasya (Comedy)
(D) Bhakti (Devotion)

223. What defines the aesthetic of 'Bant'?
(A) Mathematical syncopation, emphasizing cross-rhythms (layakari)
(B) Lyrical grace and soft strokes
(C) Complete lack of structure
(D) Strict adherence to only vocal accompaniment

224. Which composition type is NOT typically included in the repertoire of the Delhi Gharana?
(A) Quaida
(B) Heavy Parans
(C) Peshkar
(D) Rela

225. Read the following statements and choose the correct option:

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(C) Karuna Rasa (Pathos) primarily through fast taans
(D) Bhakti (Devotion) and Veera (Heroism) Rasas

181. A student performs a sequence of compositions on tabla: Peshkar, Quaida, Gat, Rela. This sequence is:
(A) Fundamentally flawed and never practiced
(B) Only used for vocal accompaniment
(C) The standard chronological structure of a solo tabla recital
(D) Specifically meant for Kathak dance

182. Which of the following is an incorrect statement about 'Theka'?
(A) It consists of a fixed set of bols.
(B) It is extensively expanded using paltas like a Quaida.
(C) It defines the structure of a specific Tala.
(D) It provides the base for musical improvisation.

183. Identify the form that is traditionally sung exclusively by men due to its heavy, forceful vocal demands, though this has evolved over time.
(A) Thumari
(B) Gazal
(C) Bhajan
(D) Dhrupad

184. In Kathak, a 'Toda' that concludes with a specific phrase repeated three times to end on the Sam contains a:
(A) Tihai
(B) Aamad
(C) Tatkar
(D) Paran

185. Read the following statements and choose the correct option:
Statement I: 'Bant' focuses on the aesthetic of mathematical permutations.
Statement II: 'Bant' literally translates to 'speed'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

186. Which composition type is renowned for complex rhythmic intricacies and is non-expandable, often starting from off-beats (Khali)?
(A) Gat
(B) Quaida
(C) Peshkar
(D) Rela

187. The style of 'Geet' in Indian music generally signifies:
(A) A strict classical presentation with Alap and Taans
(B) A composition played on the tabla
(C) A rhythmic Kathak sequence
(D) Any lyrical song, usually light and melody-focused

188. Which of the following defines 'Mukhada'?
(A) A lengthy tabla solo
(B) A short phrase played right before the Sam to beautify the arrival of the beat
(C) A sequence of tihais
(D) A slow vocal composition

189. A 'Nauhakka' is a specific type of Tihai where a phrase is repeated:
(A) 3 times
(B) 6 times
(C) 9 times
(D) 12 times

190. What is a defining feature of 'Stuti Paran'?
(A) It lacks Pakhawaj bols.
(B) It is strictly performed at a slow tempo.
(C) It does not end on the Sam.
(D) It blends the praise of deities (Sahitya) with heavy rhythmic bols.

191. The presentation of a Bandish is incomplete without:
(A) Proper 'Wazan' (weight and emphasis) of the strokes
(B) Singing along with the composition
(C) Playing it in an incorrect laya
(D) Ignoring the structural Tali-Khali

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the specific performance context.

254. According to the source, what is considered central to the execution of bandishen?
(A) The spontaneous abandonment of pre-composed rhythmic rules and cycles.
(B) The total elimination of structural integrity in traditional live performances.
(C) The avoidance of clear rhythmic phrases and all standard traditional structures.
(D) Structural beauty and tonal balance during execution.

255. A successful presentation of a Bandish must explicitly highlight which of the following?
(A) The performer's ability to ignore the strict rhythmic framework.
(B) The immediate transition into an entirely nonexpendable structure.
(C) The clarity of the rhythmic phrases and the structural integrity.
(D) The lack of tonal balance and structural beauty in the rhythm.

Direction : Please read the following source carefully.

A detailed study of the compositional forms of avanaddha vadyas necessitates a thorough examination of foundational structures such as the Theka, Peshkar, and Quaida. The Theka serves as the basic rhythmic cycle or time-keeping framework upon which the entire performance is anchored. Building upon this foundation, the Peshkar is typically presented as an introductory, expandable composition that establishes the mood and structural pacing of the rhythm. Following the Peshkar, performers often introduce the Quaida, a highly structured, rule-bound composition that forms the bedrock of rhythmic elaboration. A critical component of mastering the Quaida is the systematic study of its prastar, also known as Paltas. The prastar involves the logical and sequential expansion of the original Quaida syllables, creating intricate permutations and combinations while strictly adhering to the fundamental rules of the primary composition. By engaging in the detailed study of Theka, Peshkar, and Quaida along with its prastar, musicians develop a profound command over the structural development of rhythm. These elements collectively demonstrate the sophisticated methodology through which performers construct a cohesive and technically demanding presentation within the realm of avanaddha vadyas.

Based on the above source, attempt the following five questions.

256. What role does the Theka play in avanaddha vadyas according to the passage?
(A) It acts exclusively as the final cadential flourish of the performance.
(B) It functions as the basic rhythmic cycle or time-keeping framework.
(C) It serves as a highly complex permutation of the original syllables.
(D) It operates as a short introductory phrase replacing the Peshkar.

257. How is the Peshkar typically presented in a rhythmic performance?
(A) A nonexpendable, fixed composition used for concluding the performance.
(B) A rule-bound bedrock that prohibits all forms of rhythmic expansion.
(C) A mathematical device concluding precisely on the primary rhythmic beat.
(D) Introductory, expandable composition establishing mood and pacing.

258. Which composition is described as a highly structured, rule-bound bedrock of rhythmic elaboration?
(A) Quaida
(B) Theka
(C) Peshkar
(D) Prastar

259. What does the detailed study of the prastar of a Quaida primarily involve?
(A) Introducing completely unrelated syllables to the original musical framework.
(B) Ignoring the fundamental rules of the primary rhythmic composition entirely.
(C) Logical and sequential expansion of original syllables.
(D) Maintaining a static rhythmic sequence without any complex permutations.

260. What is the alternative term used in the source for the prastar of a Quaida?
(A) Paltas
(B) Theka

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202. The presence of 'Dha', 'Dhin', 'Na', 'Ti', 'Ta' structured systematically to teach the foundational strokes is typical of a:
(A) Quaida
(B) Rela
(C) Gat
(D) Fird

203. Which is a characteristic feature of 'Farrukhabad Gharana' gats?
(A) Total reliance on Pakhawaj bols
(B) Playing only with the index finger
(C) Completely avoiding the use of the Bayan
(D) Intricate and complex mathematical chalans with beautiful phrasing

204. A sequence where a rhythm phrase is played, followed by a pause, repeated three times to conclude on the Sam is called:
(A) Bedam Tihai
(B) Damdar Tihai
(C) Anagat Tihai
(D) Atita Tihai

205. Read the following statements and choose the correct option:
Statement I: A 'Gat' in classical vocal music usually refers to the Bandish (Sthai and Antara).
Statement II: A 'Gat' in instrumental music refers to the fixed rhythmic composition (e.g., Masitkhani or Raza Khani).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

206. Which of the following semi-classical forms is predominantly rhythmic and relies on the energetic interplay of 'Laggi'?
(A) Dhrupad
(B) Vilambit Khayal
(C) Masitkhani Gat
(D) Dadra

207. A composition utilizing syllables like 'Kradhatete', 'Gadigana', 'Nagataka' is mostly a:
(A) Rela or Paran
(B) Mukhada
(C) Theka
(D) Peshkar

208. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The aesthetic of 'Rau' in tabla is akin to the fluid 'Meend' in vocal or sitar music.
Reason (R): 'Rau' maintains a continuous, unbroken auditory flow, connecting strokes seamlessly.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

209. What is a 'Tipalli Gat'?
(A) A gat played by three people
(B) A gat with three parts played in three different layas (single, double, quadruple)
(C) A gat lasting three minutes
(D) A gat with three beats

210. Which is true for 'Thumari'?
(A) It intentionally uses mixed notes to enhance emotional expression (Bol-banao).
(B) It rigidly follows Raga grammar, never allowing mixed notes (Mishra).
(C) It is strictly an instrumental form.
(D) It is typically sung in fast Teental.

211. Which form is primarily identified with the Punjab region and involves unpredictable, fast vocal acrobatics?
(A) Tarana
(B) Bhajan
(C) Tappa
(D) Dhamar

212. In the context of tabla accompaniment, what should a player do when the vocalist is singing a fast Taan?
(A) Stop playing entirely
(B) Play a heavy Paran
(C) Play a complex cross-rhythmic Rela
(D) Simplify the Theka to provide a clear, steady rhythmic base

213. Which of the following describes 'Fird'?

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(B) Aamad is sung, Toda is danced.
(C) Aamad establishes the dancer's entry and posture, while Toda is purely a rhythmic piece.
(D) Aamad avoids the Sam, Toda always lands on it.

170. Which Gharana is widely recognized for introducing the 'Peshkar'?
(A) Farrukhabad
(B) Delhi
(C) Punjab
(D) Benares

171. A 'Darja' in the context of tabla Gats refers to:
(A) The instrument used
(B) The type of Tihai
(C) The lyrical content
(D) The tempo or laya (speed) at which the Gat is played

172. The aesthetic importance of 'Khali' in an avanaddha vadya composition is to:
(A) Provide a break for the performer
(B) Act as a tonal contrast and a structural signpost within the tala cycle
(C) Indicate the end of the performance
(D) Cover up mistakes

173. Which of the following is true about 'Laggi' playing?
(A) It is played with heavy Pakhawaj bols.
(B) It is used strictly in Dhrupad accompaniment.
(C) It involves symmetrical, crisp, rapid patterns played mostly in Keherwa.
(D) It is a slow, methodical expansion similar to Peshkar.

174. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Presenting a Bandish properly demands a comprehensive understanding of the Gharana's specific 'Nikas'.
Reason (R): Each Gharana has a distinct tonal quality and technique of sound production which defines the character of its Bandishen.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

175. Read the following statements and choose the correct option:
Statement I: 'Gazal' focuses equally on the meaning of the poetry and the melody.
Statement II: 'Gazal' requires heavy tabla accompaniment filled with complex Relas and Parans.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

176. What is the fundamental difference between 'Chaiti' and 'Kajari'?
(A) Chaiti is instrumental, Kajari is vocal.
(B) Chaiti is sung in the month of Chaitra, while Kajari is sung in the monsoon.
(C) Chaiti uses Teental, Kajari uses Chautal.
(D) There is no difference; they are synonymous.

177. A composition played to showcase an unbroken stream of sound like a cascading waterfall is:
(A) Gat
(B) Rela
(C) Peshkar
(D) Tukda

178. The primary rhythm cycle (Tala) associated with Masitkhani Gat in Sitar is:
(A) Teental
(B) Ektal
(C) Jhaptal
(D) Rupak

179. In Tabla, a composition that is an amalgamation of distinct features from two different Gharanas is often referred to as:
(A) Sankeerna
(B) Mishrit or Jod
(C) Fird
(D) Rau

180. The essential aesthetic of 'Dhrupad' is tied to:
(A) Shringar Rasa (Erotic/Romantic sentiment)
(B) Hasya Rasa (Comic sentiment)

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Statement I: A 'Gat' cannot have paltas (prastar).
Statement II: A 'Gat' is highly structural and relies on complex mathematical combinations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

226. Which rhythmic composition creates a mesmerizing effect through an extremely fast, unbroken chain of identical or similar bols?
(A) Rela
(B) Mukhada
(C) Tukda
(D) Paran

227. In a solo tabla performance, which of the following provides the recurring reference point for the rhythmic cycle?
(A) Tihai
(B) Rela
(C) Lehara/Nagma
(D) Gat

228. Which of the following semi-classical forms is commonly associated with the dialect of Awadhi and Bhojpuri?
(A) Tappa
(B) Tarana
(C) Sadra
(D) Kajari

229. A 'Bedam Tihai' relies aesthetically on:
(A) Long mathematical pauses
(B) Slow, lethargic execution
(C) Continuous, breathless intensity directly leading to the Sam
(D) Changing the tala midway

230. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The aesthetic appeal of Thumari lies in its Bol-Banao.
Reason (R): By varying the musical phrasing of a single lyric, the performer reveals multiple shades of emotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. The term 'Drut Khayal' refers to a composition sung in:
(A) Very slow tempo
(B) Unmetered tempo
(C) Mixed tempo
(D) Fast tempo

232. Which of the following is true for 'Stuti Paran'?
(A) It blends praise-oriented poetry with percussive bols.
(B) It strictly avoids rhythmic structure.
(C) It is only sung, never danced.
(D) It is an expandable composition.

233. The execution of 'Toda' in Kathak demands:
(A) Only facial expressions
(B) Playing the tabla while dancing
(C) Precise rhythmic footwork and body movements synchronized with the syllables
(D) Singing the main melody

234. In a 'Quaida', the second half of the theme usually features:
(A) The Khali section (non-resonant), mirroring the structure of the Tali section
(B) A completely different set of bols
(C) A heavy Paran
(D) A Tihai

235. Read the following statements and choose the correct option:
Statement I: 'Masitkhani Gat' emphasizes rhythmic complexity and fast taans.
Statement II: 'Raza Khani Gat' is played in Vilambit laya and emphasizes meends.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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236. Which composition acts as a small, aesthetic 'face' or introduction to the Sam?
(A) Tukda
(B) Mukhada
(C) Paran
(D) Bant

237. Which Gharana's playing style is heavily influenced by Kathak dance, incorporating theatrical and expressive bols?
(A) Delhi
(B) Ajrada
(C) Lucknow
(D) Punjab

238. In which tala is the form 'Dadra' usually performed?
(A) Teental
(B) Jhaptal (10 beats)
(C) Ektal (12 beats)
(D) Dadra Tala (6 beats)

239. A 'Tihai' that finishes exactly one beat after the expected Sam is known as:
(A) Atita
(B) Anagat
(C) Sam
(D) Bedam

240. The aesthetic foundation of an 'Avanaddha Vadya' (percussion instrument) performance is primarily evaluated on:
(A) Melodic pitch range
(B) Laya (tempo control), Wazan (tonal weight), and Nikas (clarity of sound)
(C) Length of the performance
(D) The singer's voice quality

241. Which musical genre evolved from Sufi poetry and emphasizes the philosophical dimensions of love and longing?
(A) Dhrupad
(B) Gazal
(C) Tappa
(D) Tarana

242. Read the following assertion and reason statements and choose the correct option:
Assertion (A): Gat is traditionally considered a non-expandable composition.
Reason (R): Gats are mathematically fixed structures; altering them through spontaneous paltas destroys their specific compositional identity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

243. The rapid, continuous interplay of the right and left hands to produce a buzzing effect in a Rela requires:
(A) Heavy, open strokes on the Bayan
(B) Striking the rim (Kinar) exclusively
(C) Controlled, intricate finger technique primarily on the Syahi (black spot)
(D) Using the palms rather than the fingers

244. Which term signifies the 'expansion' or logical development of a rhythmic theme?
(A) Theka
(B) Tihai
(C) Mukhada
(D) Prastar

245. Read the following statements and choose the correct option:
Statement I: A 'Peshkar' requires strict adherence to simple, non-syncopated beats.
Statement II: A 'Peshkar' allows for rhythmic variations and an ambiguous, swinging gait.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

246. What defines 'Laggi-Ladi' aesthetically?
(A) It provides a serene, slow environment for Alap.
(B) It creates an energetic, climactic, and lively conclusion to light-classical pieces.
(C) It is used strictly for accompanying sad, somber poetry.
(D) It is an ancient Dhrupad technique.

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247. The specific arrangement of 'Dha', 'Ge', 'Na', 'Ti' forming complex grammatical rules is typical of which Gharana's foundational Quaidas?
(A) Lucknow
(B) Benares
(C) Farrukhabad
(D) Delhi

248. A composition that combines elements of Rela (speed/flow) and Gat (complex non-expandable structure) is known as:
(A) Rang-Rela
(B) Bant
(C) Mukhada
(D) Sadra

249. Which of the following best encapsulates the essence of 'Bhajan' presentation?
(A) Complex rhythmic acrobatics
(B) Strict adherence to Dhrupad grammar
(C) Devotional sincerity and relatively simpler rhythmic accompaniment
(D) Use of extreme Drut Laya Jhala

250. Which composition provides the foundational rhythmic cycle and is inherently non-expandable, serving as the metrical anchor for any classical performance?
(A) The foundational rhythmic cycle serving as a metrical anchor
(B) The primary expandable composition used for foundational bols
(C) The introductory rhythmic expansion with a syncopated gait
(D) The rapid drum roll composition played with continuous flow

Direction : Please read the following source carefully.

The detailed study of compositional forms of avanaddha vadyas emphasizes the foundational concept of the Bandish in traditional music. In this precise musical framework, a Bandish is inherently categorized into two primary types: expandable and nonexpendable compositions. An expandable composition allows the performer to methodically elaborate and improvise upon the core structure during a live performance, thus expanding its rhythmic and aesthetic dimensions systematically. In contrast, a nonexpendable composition is structured strictly by its creator and is typically rendered exactly as it was conceived, without any scope for internal rhythmic expansion or spontaneous alteration. The aesthetics of bandishen are central to their execution, requiring a deep understanding of their structural beauty, tonal balance, and rhythmic resonance. Furthermore, the importance of the presentation of Bandishen cannot be overstated in academic study. The performer must meticulously balance the inherent rhythmic rules of the composition with the strict aesthetic demands of the performance context. A successful presentation explicitly highlights the clarity of the rhythmic phrases and the structural integrity of the Bandish. Ultimately, the detailed study of these compositional forms reveals how musicians navigate the delicate interplay between fixed musical structures and their artistic presentation.
Based on the above source, attempt the following five questions.

251. What are the two primary types of a Bandish mentioned in the source?
(A) Classical and semi-classical rhythmic forms
(B) Expandable and nonexpendable compositions
(C) Traditional and contemporary musical structures
(D) Vocal and instrumental rhythmic frameworks

252. What primarily defines a nonexpendable composition according to the passage?
(A) It is rendered exactly as conceived without rhythmic expansion.
(B) It allows the performer to methodically improvise the internal core structure.
(C) It requires constant alteration to maintain its various aesthetic dimensions.
(D) It lacks specific rhythmic rules and relies solely on musical spontaneity.

253. What does an expandable composition allow the performer to do during a performance?
(A) Maintain a strictly rigid rhythmic silence throughout the entire presentation.
(B) Abandon the original composition entirely to create a new rhythmic pattern.
(C) Elaborate and improvise upon the foundational core structure.
(D) Avoid addressing the aesthetic demands of

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192. Which form is primarily identified with the dialect of Brij Bhasha and describes the playful teasing (Ched-chad) of Lord Krishna?
(A) Khayal
(B) Dhamar
(C) Sadra
(D) Tarana

193. Match List I with List II:
List I: (Tala)
P. Chautal
Q. Deepchandi
R. Keherwa
S. Teental
List II: (Musical Form)
1. Dhrupad
2. Thumari
3. Bhajan
4. Masitkhani Gat
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-3, R-2, S-4

194. Read the following assertion and reason statements and choose the correct option:
Assertion (A): The Ajrada Gharana is famous for its intricate use of Arh (Tisra Jati) in its Quaidas.
Reason (R): The aesthetic of Ajrada focuses heavily on syncopation and complex off-beat phrasing starting from Khali.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

195. Read the following statements and choose the correct option:
Statement I: 'Raza Khani Gat' is a sitar composition created by Ghulam Raza Khan.
Statement II: 'Masitkhani Gat' is a sitar composition created by Masit Khan.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

196. Which tabla composition often borrows the intricate rhythmic flow of vocal taans and adapts them to the instrument?
(A) Bant
(B) Theka
(C) Rela
(D) Rau

197. The term 'Ladi' usually implies:
(A) A single, isolated stroke
(B) The tuning hammer
(C) A continuous chain or string of rhythmic phrases linked together
(D) A type of heavy Paran

198. Which of the following is NOT an essential aspect of the aesthetics of Bandishen?
(A) Clarity of Nikas
(B) Playing as loud as possible at all times
(C) Maintenance of steady Laya
(D) Structural balance of the composition

199. 'Sadra' is generally recognized as:
(A) A specialized variant of Khayal performed in Teental
(B) An instrumental Gat composition played in Rupak tala
(C) A rhythmic dance piece belonging to the Kathak tradition
(D) A vocal form similar to Dhrupad but strictly in Jhaptal

200. In Kathak, which composition marks the dancer's first systematic rhythmic entry into the performance space?
(A) Aamad
(B) Tatkar
(C) Toda
(D) Tihai

201. Which compositional form allows the performer to generate variations (Prastar) mathematically without changing the basic syllables?
(A) Tukda
(B) Paran
(C) Quaida
(D) Mukhada

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(C) Peshkar
(D) Bandish

Direction : Please read the following source carefully.

Within the comprehensive framework of avanaddha vadyas, the detailed study of specific rhythmic compositional forms such as Bant, Rela, and Rau is indispensable for understanding rhythmic elaboration. The Bant represents a unique category of expandable composition where the rhythmic phrases are systematically distributed and partitioned, offering a distinct structural approach compared to other forms. Following this, the Rela is introduced as a specialized composition characterized by its rapid, continuous, and flowing rhythmic patterns, which are designed to be played at highly accelerated tempos. The Rela creates a dense texture of sound, emphasizing speed and dexterity while maintaining clarity of the instrumental syllables. Furthermore, the detailed study includes the Rau, another specific compositional form that contributes to the rhythmic vocabulary and aesthetic variety of the performance. Each of these forms—Bant, Rela, and Rau—operates on specific structural principles that govern their execution and expansion. By meticulously studying the Bant's structural distribution, the Rela's rapid flowing patterns, and the distinct characteristics of the Rau, a performer acquires the necessary techniques to present a highly textured and dynamic rhythmic recital. The mastery of these distinct compositional forms highlights the extensive complexity of rhythm.

Based on the above source, attempt the following five questions.

261. How does the passage describe the structural approach of the Bant composition?
(A) Rhythmic phrases are exclusively played at an extremely slow tempo.
(B) Rhythmic phrases are entirely devoid of structural principles.
(C) Rhythmic phrases are restricted to continuous, unbroken sounds.
(D) Rhythmic phrases are systematically distributed and partitioned.

262. What is a defining characteristic of the Rela composition according to the text?
(A) Slow, fragmented, and partitioned patterns played at a foundational tempo.
(B) Rapid, continuous, flowing patterns at accelerated tempos.
(C) Nonexpendable and fixed structures lacking any form of musical dexterity.
(D) Silent intervals systematically distributed throughout the entire rhythmic cycle.

263. While emphasizing speed and dexterity, what must the Rela composition maintain?
(A) The ambiguity of the time-keeping framework.
(B) The exclusive use of extremely slow tempos.
(C) The clarity of the instrumental syllables.
(D) The total elimination of aesthetic rhythm.

264. Which three compositional forms are explicitly examined in this source as indispensable for rhythmic elaboration?
(A) Theka, Peshkar, and Quaida
(B) Tukda, Mukhada, and Tihaies
(C) Khayal, Dadra, and Tappa
(D) Bant, Rela, and Rau

265. The detailed study of Bant, Rela, and Rau allows the performer to present a recital that is primarily described as what?
(A) Highly textured and dynamic
(B) Static and completely unvaried
(C) Monotonous and purely structural
(D) Slow-paced and entirely silent

Direction : Please read the following source carefully.

In the analytical study of avanaddha vadyas, nonexpendable compositional forms such as the Tukda, Mukhada, and Tihaies of various kinds hold significant importance in shaping a performance. A Tukda is typically a short, fixed, and nonexpendable composition that concludes with a cadential flourish, often bringing a rhythmic sequence to a precise and impactful resolution. Unlike the expandable forms, the Tukda relies on its pre-composed brilliance and structural brevity. Similarly, the Mukhada serves as a brief but striking introductory phrase or concluding statement that leads directly into the focal beat of the rhythmic cycle. The Mukhada acts as a critical structural marker, providing aesthetic punctuation within the continuous

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flow of the rhythm. Additionally, the detailed study encompasses Tihaies of various kinds, which are powerful mathematical rhythmic devices. A Tihai consists of a specific rhythmic phrase repeated exactly three times, designed to culminate flawlessly on the most important beat of the rhythmic cycle. The exploration of various kinds of Tihaies, alongside the concise brilliance of the Tukda and the structural utility of the Mukhada, demonstrates the intricate balance of mathematics and aesthetics in classical rhythm presentations.

Based on the above source, attempt the following five questions.

266. How is a Tukda categorized in the context of the source?
(A) As an elaborate, expandable, and improvisational form.
(B) As a short, fixed, and nonexpendable composition.
(C) As a continuous, flowing pattern played at rapid speeds.
(D) As an introductory rhythm establishing the performance pace.

267. What distinguishes a Tukda from expandable compositional forms?
(A) Permits extensive internal rhythmic elaboration during performance.
(B) Pre-composed brilliance and structural brevity.
(C) Acts solely as a time-keeping foundational framework for the rhythm.
(D) Repeats a single phrase endlessly without providing a final resolution.

268. What is the primary function of the Mukhada according to the passage?
(A) Brief introductory or concluding phrase leading to the focal beat.
(B) Expandable composition distributing syllables systematically throughout.
(C) Rhythmic phrase repeated exactly three times to display technical power.
(D) Technique to maintain a continuous and dense texture of sound at all times.

269. What defines a Tihai as described in the source text?
(A) A specific rhythmic phrase played continuously without breaks.
(B) A foundational cycle marking the start of a performance.
(C) A specific rhythmic phrase repeated exactly three times.
(D) A short, non-repetitive phrase emphasizing silence.

270. The detailed study of Tihaies, Tukda, and Mukhada demonstrates an intricate balance between which two elements?
(A) Melodic improvisation and continuous tempo.
(B) Spontaneity and complete silence.
(C) Vocal articulation and instrumental pitch.
(D) Mathematics and aesthetics.

Direction : Please read the following source carefully.

The detailed study of compositional forms in avanaddha vadyas extends significantly into the complex domains of the Gat and its various kinds, alongside specialized compositions like the Rang-Rela, Fird, and Paran. The Gat is a highly sophisticated, nonexpendable composition characterized by its unique rhythmic gaits and intricate structural patterns. An in-depth exploration of the Gat and its various kinds reveals the diverse approaches to syncopation and phrasing utilized by rhythmists. In conjunction with the Gat, the detailed study covers the Rang-Rela, a specialized variation of the rapid Rela that incorporates specific tonal colors and aesthetic variations. The Fird represents another unique compositional entity within this repertoire, demanding distinct execution techniques and strict adherence to its pre-composed structure. Furthermore, the Paran is an essential, weighty composition typically characterized by its use of forceful, resonant syllables derived from older percussion traditions. The detailed study of these advanced forms—ranging from the intricacies of the Gat and its various kinds to the aesthetic nuances of the Rang-Rela, the specific structure of the Fird, and the resonant power of the Paran—highlights the vast and varied repertoire of traditional rhythmic compositions.

Based on the above source, attempt the following five questions.

271. How is the Gat described in the passage?

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(A) A spontaneous composition allowing extensive, unguided improvisation throughout.
(B) A simple, expandable rhythm lacking complex phrasing and structural patterns.
(C) Sophisticated, nonexpendable form with unique gaits.
(D) A rapid pattern explicitly designed for continuous speed without any structure.

272. What does the detailed study of the Gat and its various kinds primarily reveal?
(A) A strict prohibition on all intricate structural patterns within the gait.
(B) Diverse approaches to syncopation and phrasing.
(C) The necessity to ignore rhythmic gaits during traditional solo performances.
(D) A uniform, unvarying approach applied to all traditional rhythmic forms.

273. What distinguishes the Rang-Rela from a standard Rela composition?
(A) A specific rhythmic phrase repeated exactly three times in the cycle.
(B) A basic time-keeping cycle used primarily for traditional vocalists.
(C) A significant slowdown of the tempo to emphasize musical silence.
(D) Specific tonal colors and aesthetic variations.

274. Which composition is characterized by its use of forceful, resonant syllables derived from older percussion traditions?
(A) Paran
(B) Gat
(C) Fird
(D) Rang-Rela

275. What does the Fird composition explicitly demand from the performer?
(A) Unrestricted spontaneous improvisation without any rhythmic rules.
(B) Complete abandonment of traditional execution techniques and syllables.
(C) Distinct execution and strict adherence to structure.
(D) The exclusive use of rapid, flowing patterns lacking any pauses.

Direction : Please read the following source carefully.

The detailed study of compositional forms requires a rigorous examination of Gats and Quaidas of different Gharanas, as well as the application of Laggi-Ladi in avanaddha vadyas. The study of Gats and Quaidas of different Gharanas is crucial because each traditional school of music, or Gharana, possesses its own distinct stylistic vocabulary and structural philosophy. A Quaida from one Gharana may emphasize a particular tonal quality and expansion rule, while another Gharana's Quaida might prioritize a completely different set of structural aesthetics. Similarly, the interpretation and presentation of Gats vary significantly across different Gharanas, reflecting regional and historical stylistic nuances. Beyond the foundational Gats and Quaidas, the syllabus includes the detailed study of Laggi-Ladi. Laggi-Ladi refers to a specific, lively, and repetitive rhythmic form that is predominantly used in accompanying semi-classical music. The Laggi-Ladi sections introduce a brisk, highly engaging rhythmic variation that contrasts with the more solemn structural developments of the Quaida. By studying Gats and Quaidas of different Gharanas alongside the lively applications of Laggi-Ladi, performers gain a comprehensive understanding of stylistic diversity and the varying aesthetic presentations of compositions.

Based on the above source, attempt the following five questions.

276. Why is the study of Gats and Quaidas of different Gharanas considered crucial?
(A) Each Gharana has its own distinct vocabulary and philosophy.
(B) All Gharanas apply identically rigid structural frameworks to compositions.
(C) Gharanas have entirely abandoned traditional rhythmic compositions in favor of modernism.
(D) Regional variations have erased the historical styles and complexities of the Gat.

277. How might a Quaida from one Gharana differ from another according to the text?
(A) By exclusively converting expandable forms into nonexpendable forms for performances.
(B) By completely ignoring all traditional rules of rhythm and structural aesthetics.
(C) By replacing all instrumental phrasing

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with contemporary vocal components and motifs.
(D) Emphasizing different tonal qualities and expansion rules.

278. What does the variation in the presentation of Gats across different Gharanas reflect?
(A) A lack of structural philosophy among classical rhythmists.
(B) Regional and historical stylistic nuances.
(C) The disappearance of nonexpendable rhythmic compositions.
(D) The absolute uniformity of traditional rhythmic performances.

279. How is the Laggi-Ladi compositional form described in the context of musical accompaniment?
(A) A slow, dignified framework providing a solemn foundation for all classic vocals.
(B) A highly mathematical structure repeated exactly three times in the performance.
(C) Lively and repetitive rhythmic form for semi-classical music.
(D) An ancient composition demanding immense vocal control and rhythmic precision.

280. What kind of rhythmic variation do the Laggi-Ladi sections introduce compared to the Quaida?
(A) A completely silent and motionless sequence during the presentation.
(B) A highly unstructured and random assortment of varied rhythmic sounds.
(C) A strictly non-repetitive phrase functioning primarily as an introduction.
(D) Brisk, engaging variation contrasting with solemn developments.

Direction : Please read the following source carefully.

The study of different compositions popular in classical vocal and instrumental music highlights a rich diversity of structural forms, primarily focusing on the Khayal, the Masitkhani Gat, and the Raza Khani Gat. In classical vocal music, the Khayal stands out as a prominent compositional form characterized by its imaginative elaboration and aesthetic depth. The Khayal composition provides a structured yet flexible framework that allows the vocalist to explore melodic nuances intricately. In the domain of classical instrumental music, specifically string instruments, the study focuses extensively on different types of Gats. The Masitkhani Gat is a revered instrumental composition known for its slow, dignified tempo and its specific structural start on a designated beat of the rhythmic cycle. It provides a solemn foundation for detailed, unhurried melodic improvisation. Conversely, the Raza Khani Gat is characterized by its faster tempo and brisk, lively rhythmic patterns. The Raza Khani Gat focuses on rapid technical execution and rhythmic agility. The study of these different compositions—the vocal Khayal, the slow-paced Masitkhani Gat, and the fast-paced Raza Khani Gat—demonstrates the specific compositional constraints and expressive possibilities inherent in classical music.

Based on the above source, attempt the following five questions.

281. Which compositional form is highlighted as prominent in classical vocal music?
(A) Khayal
(B) Masitkhani Gat
(C) Raza Khani Gat
(D) Laggi-Ladi

282. What does the Khayal composition explicitly provide for the performing vocalist?
(A) A strict mathematical framework devoid of melodic flexibility.
(B) A structured yet flexible framework to explore melodic nuances.
(C) A continuous rapid tempo focused solely on rhythmic agility.
(D) A nonexpendable pattern used exclusively for conclusions.

283. What is a defining characteristic of the Masitkhani Gat?
(A) A rapid, highly energized tempo emphasizing technical agility.
(B) A slow, dignified tempo providing a solemn foundation.
(C) An unstructured pattern functioning outside rhythmic cycles.
(D) A rhythmic form sung exclusively without instruments.

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284. How does the Raza Khani Gat significantly differ from the Masitkhani Gat?
(A) Faster tempo and brisk, lively rhythmic patterns.
(B) Primarily a classical vocal form rather than an instrumental form.
(C) Featuring a profoundly slow and dignified tempo for improvisation.
(D) Completely abandoning technical execution in favor of rhythmic silence.

285. What does the Raza Khani Gat primarily focus on during an instrumental performance?
(A) Detailed, unhurried melodic improvisation.
(B) Imaginative elaboration of lyrical themes.
(C) Rapid technical execution and rhythmic agility.
(D) The strict avoidance of lively rhythmic patterns.

Direction : Please read the following source carefully.

The comprehensive study of different compositions popular in semi-classical music encompasses a variety of emotionally evocative forms, including the Thumari, Dadra, Tappa, Kajari, and Chaiti. The Thumari is widely recognized for its profound emphasis on emotional expression and lyrical romanticism, often prioritizing textual interpretation over strict classical rigidity. The Dadra, closely related to the Thumari, is another significant semi-classical form that is generally performed at a relatively brisker pace and relies on lighter, rhythmic poetic themes. Furthermore, the study includes the Tappa, a highly specialized composition known for its complex, rapid melodic leaps and intricate vocal acrobatics, offering a distinct contrast to the lyrical flow of the Thumari. The semi-classical repertoire also heavily features seasonal and regional compositions such as the Kajari and Chaiti. The Kajari is traditionally associated with the monsoon season, evoking themes of longing and rain, while the Chaiti is sung during the Hindu month of Chaitra, reflecting the festive and emotional nuances of the spring season. The detailed study of Thumari, Dadra, Tappa, Kajari, and Chaiti illustrates the vast aesthetic spectrum of semi-classical compositions.

Based on the above source, attempt the following five questions.

286. What is the Thumari widely recognized for in semi-classical music?
(A) Rigid adherence to mathematical rhythmic cycles exclusively.
(B) Sole execution of rapid instrumental rhythmic patterns.
(C) Absolute rejection of textual interpretation and vocalization.
(D) Emotional expression and lyrical romanticism.

287. How is the Dadra composition primarily distinguished from the Thumari?
(A) Functions purely as an introductory piece for classical string instruments.
(B) Prioritizes strict classical rigidity and mathematical rhythmic elaboration.
(C) Brisker pace with lighter, rhythmic poetic themes.
(D) Focuses entirely on vocal acrobatics devoid of any poetic themes.

288. Which semi-classical form is known for its complex, rapid melodic leaps and intricate vocal acrobatics?
(A) Kajari
(B) Tappa
(C) Chaiti
(D) Dadra

289. The Kajari composition is traditionally associated with which specific theme and season?
(A) Themes of harvesting during the primary winter season.
(B) Themes of philosophical reflection during the dry season.
(C) Themes of divine praise during the peak summer season.
(D) Longing and rain during the monsoon season.

290. During which specific time is the Chaiti composition traditionally sung?
(A) The month of Chaitra in the spring season.
(B) The heavy rains of the primary monsoon season.
(C) The winter solstice strictly performed at night.
(D) The autumn months focused on harvesting traditions.

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emphasizing the graceful movement between different rhythmic patterns.

18. (A) 2, 3, 4, 1
The systematic expansion of a foundational rhythmic theme begins with the presentation of the main motif. Subsequent sections involve the creation of permutations in increasing speeds, such as double and quadruple time, to explore the rhythmic possibilities. The entire sequence concludes with a formal three-part resolution that marks the end of the development, bringing the composition back to the primary beat.

19. (C) 1, 2, 3, and 5
This percussion composition is characterized by the use of strong, open-handed strokes originally associated with heavy barrel drums. It typically concludes with a rhythmic resolution and is widely utilized in traditional dance to accompany powerful movements. Although it is a fixed piece and not an expandable one, its resounding syllables make it a prominent feature in both solo recitals and dance accompaniment.

20. (D) Gat
Certain stylistic lineages in the tabla tradition are highly regarded for their vast repertoire of complex, fixed compositions. These pieces are non-expandable and feature intricate arrangements of syllables that often incorporate challenging cross-rhythmic structures. Such forms are prized for their aesthetic beauty and technical difficulty, reflecting the unique cultural and artistic heritage of the specific gharanas where they were developed.

21. (C) A fixed Gat with single-stroke bols and no repetition
This unique type of fixed percussion composition is distinguished by its non-repeating sequence of syllables and the use of distinct, single-stroke bols. Unlike other forms that allow for systematic development or repetition, it remains a singular, complex rhythmic statement. It is characterized by its length and intricacy, showcasing the performer's ability to navigate a wide variety of syllables without reverting to a theme.

22. (A) P-2, Q-1, R-3, S-4
Instrumental compositions on stringed instruments are categorized by their tempo and rhythmic characteristics. Some styles are designed for slow exposition and typically begin on the twelfth beat, while others are suited for fast tempos with different starting points. Certain forms focus on intricate syncopation, while specific techniques involve heavy slides and unique stroke patterns, reflecting the diverse approaches of various musical schools and lineages.

23. (D) Lively, expandable rhythmic patterns played at a Thumri's end
In semi-classical music, a specific rhythmic technique is used to create a vibrant and energetic conclusion. These patterns are characterized by their rapid execution and capacity for expansion through permutations. Typically performed at the end of a slow emotional piece, they provide a sharp contrast to the earlier mood, bringing the performance to a lively and technically impressive rhythmic climax.

24. (A) Both A and R are true and R is the correct explanation of A.
Semi-classical vocal styles often utilize specific rhythmic cycles that facilitate energetic development. During the concluding phase of a performance, the percussionist plays lively and vibrant patterns to create a dramatic contrast with the slow tempo of the main composition. This transition is essential for fulfilling the aesthetic demands of the genre, providing a rhythmic peak that complements the preceding emotional elaboration.

25. (C) Statement I is correct but Statement II is incorrect.
Rhythmic resolutions in percussion can be structured in various ways, such as a triple repetition of a phrase where the entire block is further repeated three times. This complex arrangement is designed to land precisely on the first beat of the cycle. Conversely, another type of resolution is characterized by the absence of pauses between repetitions, creating a continuous and breathless flow.

26. (A) 1, 2, and 3
This traditional instrumental style is a primary form for stringed instruments and is typically performed in a slow tempo. It is characterized by a specific starting point on the twelfth beat

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robust, resonant texture to the dance choreography. Lastly, the Stuti Paran is a specialized compositional variation of the Paran that is specifically dedicated to the invocation and praise of deities, blending rhythmic complexity with deep devotional themes. The general knowledge of Aamad, Paran, Tatkar, Toda, and Stuti Paran is vital for comprehending the structural framework of Kathak dance compositions.

Based on the above source, attempt the following five questions.

296. What purpose does the Aamad composition serve in a Kathak dance performance?
(A) It provides a heavily resonant texture at the conclusion of the performance.
(B) It acts exclusively as a fundamental footwork composition for the base rhythm.
(C) It functions as a rapid sequence dedicated solely to vocal accompaniment.
(D) It marks the dancer's formal and majestic entry into the rhythmic cycle.

297. Which composition forms the primary rhythmic base emphasizing complex footwork articulation?
(A) Tatkar
(B) Toda
(C) Paran
(D) Stuti Paran

298. How does the passage explicitly define a Toda in Kathak dance?
(A) Heavy, forceful composition utilizing varied Pakhawaj syllables.
(B) Syllabic sequence culminating in precise resolution.
(C) Composition dedicated entirely to the formal entry of the dancer.
(D) Purely vocal composition praising the deities of the performance.

299. Where do the forceful syllables used in the Kathak Paran primarily derive from?
(A) The Sitar
(B) The Pakhawaj
(C) The Harmonium
(D) The Vocal Khayal

300. What makes the Stuti Paran composition distinct from a regular Paran?
(A) Dedicated to the invocation and praise of deities.
(B) Avoids the use of heavy and forceful syllables entirely.
(C) Functions exclusively as the foundational footwork base.
(D) Establishes the formal entry of the dancer at a slow tempo.

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ANSWERS

1. (B) A composition that allows systematic development through prastars or paltars
An expandable composition in the context of percussion instruments like the tabla is defined by its capacity for systematic development. This rhythmic framework allows the performer to generate diverse variations while remaining within the grammatical boundaries of the original theme. Such growth is typically achieved through structured permutations, which provide a foundation for exploration during a solo performance.

2. (A) P-1, Q-2, R-3, S-4
Rhythmic compositions in tabla are categorized by their expandability and structural rules. Peshkar is an expandable introductory form, while Tukda is a fixed, non-expandable piece. Quaida follows strict rules for expansion using only the parent syllables. Gat is a complex, strictly non-expandable composition that showcases intricate arrangements of bols and specific stylistic characteristics of different gharanas.

3. (C) Theka
The basic rhythmic framework provided by percussion instruments in Indian classical music is the standardized pattern of bols that identifies a specific tala. This framework serves as a constant metric reference point for both the lead performer and the audience. It allows the soloist to improvise while ensuring that the underlying rhythmic cycle remains clear and consistent.

4. (A) Both A and R are true and R is the correct explanation of A.
In traditional solo percussion performances, the initial piece serves to introduce the rhythmic cycle and establish the aesthetic environment. This specific composition is characterized by its systematic and gradual unfolding, which allows the artist to explore the tala's nuances. By beginning with this structured development, the performer creates a solid foundation for the more intricate sections that follow.

5. (C) Statement I is correct but Statement II is incorrect.
Fixed rhythmic pieces in the percussion repertoire do not permit the generation of variations or permutations, meaning they lack the capacity for systematic expansion through paltas. While certain forms are designed for growth, others are brief fragments intended to beautify the arrival of the main beat. These smaller, non-expandable segments are used for decoration rather than for lengthy rhythmic development.

6. (B) 1, 2, and 4
The aesthetic quality of a rhythmic composition depends on several critical factors, including the clarity of sound production and the maintenance of an appropriate tempo. Furthermore, a balanced application of stressed and unstressed beats is essential for structural integrity. However, ignoring the tonal quality of the instrument would be detrimental to the performance, as sound resonance is a primary consideration.

7. (D) Peshkar - Non-expandable
Rhythmic forms in the tabla repertoire are categorized as either expandable or non-expandable. For example, some compositions are designed to be developed through structured variations, while others remain fixed as predetermined pieces. An introductory solo piece is specifically intended for expansion, as it allows the performer to gradually unfold the rhythmic possibilities of the tala through systematic and creative permutations.

8. (A) 2, 3, 4, 1
A traditional solo percussion recital follows a logical progression of compositions, beginning with an introductory expansion of the tala. This is followed by foundational pieces governed by strict grammatical rules and rapid, flowing sequences that demonstrate technical agility. The performance eventually incorporates more complex, fixed rhythmic structures and diverse stylistic pieces, ensuring a balanced display of both structured improvisation and speed.

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9. (C) 1, 2, 4, and 5
A specific type of fixed percussion composition is known for its intricate cross-rhythms and stylized syllable arrangements. These pieces are typically non-expandable, meaning they do not allow for the creation of variations through permutations. They often reflect the unique stylistic nuances of different musical traditions and are generally executed at moderate to fast speeds to showcase the performer's technical precision.

10. (A) It showcases the structural integrity and aesthetic essence of the composition.
The presentation of a fixed musical composition is designed to highlight its inherent structural balance and emotional character. This involves maintaining clarity in sound production while adhering to the prescribed tempo and rhythmic framework. By focusing on these elements, the performer ensures that the essential beauty and traditional significance of the piece are conveyed effectively to the audience during a performance.

11. (D) Rela
This particular rhythmic form is characterized by its high-speed execution and a continuous, unbroken stream of percussive syllables. The sound produced often mimics natural phenomena, such as the rapid flow of water or the rhythmic clatter of a moving train. It requires exceptional finger dexterity and control to maintain the clarity of the bols while performing at an extremely fast tempo.

12. (A) P-4, Q-1, R-2, S-3
Different genres of Indian classical music are associated with specific percussion accompaniments and rhythmic cycles. Some forms utilize slow, elaborate cycles for melodic development, while ancient traditions rely on resonant, heavy drums for majestic compositions. Semi-classical styles often feature vibrant rhythmic embellishments, while specialized folk-influenced genres require fast, complex patterns to match the intricate and unpredictable nature of their melodies.

13. (C) Tukda
In the percussion repertoire, a brief and fixed composition that concludes with a three-part rhythmic resolution is typically shorter than more complex forms. This piece is non-expandable, meaning it is played exactly as composed without further variations. It serves as a concise rhythmic statement within the performance, often used to demonstrate precision and clear sound production within a single cycle.

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14. (A) Both A and R are true and R is the correct explanation of A.
Certain rhythmic forms emphasize the division of syllables and the use of intricate cross-rhythms. The name of this composition literally refers to the act of distributing or dividing, which is reflected in how its variations are constructed. Instead of following a rigid sequence, the development focuses on complex permutations that highlight the artist's ability to manipulate the underlying rhythmic structure.

15. (C) Statement I is correct but Statement II is incorrect.
A short rhythmic phrase used in percussion often serves as a decorative approach to the first beat of a cycle. This brief composition is generally non-expandable and is much shorter than more complex fixed pieces. Its primary function is to enhance the arrival at the Sam, providing a crisp and attractive transition within the tala without spanning multiple cycles of the rhythm.

16. (B) 1, 3, and 4
Rhythmic permutations are variations derived systematically from a central theme while adhering to its grammatical rules. These variations are essential for expanding certain percussion compositions and typically conclude with a three-part rhythmic resolution. However, these permutations are only applicable to expandable forms, as fixed compositions do not allow for the creation of internal variations, maintaining their original structure throughout the performance.

17. (B) It is extensively used in Pakhawaj playing rather than Tabla.
This rhythmic concept refers to the smooth and aesthetic flow of syllables during a percussion performance. It is a fundamental technique used to maintain a continuous rhythmic motion, particularly in expandable compositions. While often associated with the tabla tradition, it involves the skillful execution of specific phrases to create a seamless auditory experience,

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The study of different compositions extends across a broad spectrum of classical, semi-classical, and light music forms, specifically analyzing the Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, and Geet. The Dhrupad is the most ancient and rigorously structured composition in classical vocal music, demanding immense vocal control, rhythmic precision, and spiritual depth. Closely following this is the Dhamar, a rhythmic vocal composition that shares the solemnity of Dhrupad but is uniquely set to a specific 14-beat cycle and often features themes related to the Holi festival. The Sadra is another compositional form that requires a detailed study of its specific rhythmic applications and structural identity within the traditional repertoire. Exploring the lighter and devotional facets, the study incorporates the Jhoola, a seasonal composition depicting the swinging festival, and the Bhajan, a purely devotional composition focused on spiritual surrender and divine praise. Furthermore, the curriculum covers the Gazal, an intricate poetic composition centered on themes of love and philosophy, and the Geet, which represents a more generalized form of lyrical song. Studying Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, and Geet provides a holistic understanding of the compositional breadth of the music.

Based on the above source, attempt the following five questions.

291. How is the Dhrupad described within the context of the source text?
(A) Light lyrical song prioritizing rhythm over vocal control.
(B) Poetic composition centered on earthly love and philosophy.
(C) Ancient and rigorously structured classical vocal form.
(D) Seasonal composition depicting the swinging festival events.

292. What is a unique structural and thematic characteristic of the Dhamar composition?
(A) Set to a 14-beat cycle with Holi festival themes.
(B) Rapid instrumental piece lacking any vocalization.
(C) Disregards rhythmic precision for secular poetry.
(D) Short introductory phrase for the Dhrupad form.

293. Which composition is explicitly described as a seasonal form depicting the swinging festival?
(A) Sadra
(B) Bhajan
(C) Gazal
(D) Jhoola

294. What is the primary thematic focus of the Bhajan as a compositional form?
(A) Mathematical rhythmic expansion and complex permutations.
(B) Spiritual surrender and divine praise.
(C) Complex vocal leaps and acrobatic melodic rhythmic agility.
(D) Themes of romantic love and deep philosophical questioning.

295. Which compositional form is specifically characterized as an intricate poetic piece centered on themes of love and philosophy?
(A) Geet
(B) Sadra
(C) Gazal
(D) Dhrupad

Direction : Please read the following source carefully.

An essential aspect of rhythmic studies involves the general knowledge of compositions used specifically in Kathak dance, which includes the Aamad, Paran, Tatkar, Toda, and Stuti Paran. The Aamad is a foundational composition that traditionally marks the dancer's formal and majestic entry into the rhythmic cycle of the performance, establishing a graceful yet commanding presence. Another critical element is the Tatkar, which refers to the fundamental footwork compositions that form the primary rhythmic base for the dancer, emphasizing the complex articulation of rhythmic beats through foot movements. The Toda represents a structural sequence of dance syllables that culminates in a precise resolution, providing dynamic bursts of movement within the dance presentation. Furthermore, the Paran is utilized in Kathak as a heavy, forceful composition utilizing syllables derived primarily from the Pakhawaj, adding a

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of a sixteen-beat cycle. While it features a standardized rhythmic structure, its fundamental stroke patterns are distinct from faster styles, focusing on a dignified exposition rather than rapid-fire percussive repetitions.

27. (D) Ladi
A seamless and continuous sequence of rhythmic patterns involves the close knitting together of various percussive syllables. This technique is often used in conjunction with rapid, expandable patterns to create a sense of momentum and flow. It is particularly effective in semi-classical performances, where the artist aims to build energy and technical complexity through an uninterrupted string of rhythmic variations.

28. (A) 2, 3, 4, 1
A typical performance on a stringed instrument begins with an unmetered melodic exposition, followed by structured compositions in different speeds. The sequence usually moves from a slow, dignified rhythmic cycle to a faster, more intricate one. The performance culminates in a high-speed section characterized by rapid rhythmic pulses, showcasing the artist's technical mastery and bringing the recital to an energetic conclusion.

29. (C) 1, 2, 4, and 5
Semi-classical vocal forms prioritize emotional expression and lyrical depth, often using flexible interpretations of melodic rules. These forms are typically sung in specific rhythmic cycles and conclude with vibrant percussion patterns that build energy. They are generally accompanied by the tabla rather than heavy barrel drums, and the interaction between the singer and the percussionist focuses on enhancing the romantic sentiment.

30. (D) Aamad
In traditional dance, the arrival and entry of the performer are marked by a specific rhythmic composition. This piece serves to establish the basic posture and mood of the performance while introducing the rhythmic framework. It is a critical transitional element that bridges the initial movements with the more complex sequences of the recital, often using a distinct set of rhythmic syllables.

31. (A) Paran uses heavy Pakhawaj bols while Tukda uses standard Tabla bols
Rhythmic compositions in percussion differ primarily based on the nature of the syllables and the instrument of origin. Certain forms utilize heavy, resonant strokes derived from the barrel drum tradition, whereas others employ the more crisp and delicate syllables characteristic of the tabla. Both are fixed pieces that usually conclude with a three-part resolution, but their tonal quality and weight vary significantly.

32. (A) P-2, Q-3, R-4, S-1
Semi-classical and folk-influenced musical forms are often tied to specific seasons, festivals, or historical contexts. Some genres are associated with the monsoon or specific months of the calendar, while others have roots in the traditions of nomadic travelers. Devotional music also plays a significant role, focusing on religious poetry and themes of spiritual surrender, reflecting the rich cultural diversity of the region.

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33. (B) Tatkar
The fundamental rhythmic footwork of a dance form is built upon a specific set of syllables that guide the movement of the feet. These syllables are used to demonstrate control over various tempos and complex rhythmic divisions. This practice is essential for every dancer, as it serves as the foundation for all other rhythmic explorations and technical displays during a performance.

34. (A) Both A and R are true and R is the correct explanation of A.
In traditional dance, certain rhythmic compositions are specifically designed to honor and praise a deity. These pieces integrate percussive syllables with poetic verses that glorify the attributes of gods. The use of heavy, resonant strokes from the barrel drum tradition adds a sense of grandeur and majesty to these devotional works, making them a powerful and respected part of the repertoire.

35. (D) Statement I is incorrect but Statement II is correct.
Ancient vocal traditions are typically accompanied by the resonant sounds of the barrel drum rather than the more modern percussion set. One specific genre is characterized by its performance in a

and the more complex percussive sequences of the recital. It is an essential structural element that sets the tempo and establishes the rhythmic framework for the dancer's performance.

107. (D) Tappa
This vocal genre is unique for its use of regional folk rhythms and rapid, complex melodic sequences that require exceptional breath control. Its style is characterized by unpredictable and jagged patterns that reflect its roots in the traditional songs of the Punjab region. As a highly specialized classical form, it demands great agility and technical skill from the vocalist, making it one of the most challenging genres.

108. (B) Precision in executing the pre-composed mathematical and rhythmic structure
The aesthetic success of a fixed percussion composition depends on the performer's ability to execute a pre-composed rhythmic structure with absolute precision. Unlike expandable forms that allow for improvisation, these pieces are valued for their intricate and predetermined arrangements of syllables. Accuracy in timing and sound production is essential for conveying the specific mathematical beauty and stylistic character inherent in these traditional works.

109. (C) Farrukhabad
A particular lineage in the percussion tradition is renowned for its vast and sophisticated repertoire of fixed compositions. These pieces are known for their intricate phrasing and complex rhythmic designs, reflecting the artistic depth of the school. By focusing on these structured works, the lineage has developed a unique stylistic identity that emphasizes both technical mastery and the aesthetic refinement of pre-composed rhythmic sequences.

110. (D) Rela - Vilambit Laya
Specific rhythmic compositions are inherently tied to certain speeds to achieve their intended aesthetic effect. For example, some forms require a slow tempo for dignified exposition, while others are designed for medium or fast execution to showcase agility. A form characterized by an unbroken stream of sound must be played at a rapid pace; performing it slowly would fail to produce the continuous auditory flow.

111. (A) Rela
This rhythmic composition is designed to create a continuous and rapid auditory effect that resembles a drum roll. It features a fast and unbroken stream of syllables executed with extreme precision and clarity. The goal is to produce a seamless flow of sound, showcasing the performer's finger dexterity and technical control, and it is often a high-point of technical display during a solo performance.

112. (B) A Gat divided into four identical sections played in different layas or weights
This specialized type of fixed percussion composition is structured into four distinct but related sections. Each part explores the same foundational syllables but is presented with different rhythmic weights or speeds. This arrangement highlights the performer's ability to manipulate the character of the bols while maintaining the composition's overall structural integrity, creating a multifaceted and aesthetically rich display within a single piece.

113. (B) Provide a steady, supportive Theka with appropriate subtle fills
During a classical vocal performance, the role of the percussionist is to act as a supportive partner to the lead artist. This involves maintaining a steady rhythmic foundation and providing subtle embellishments that enhance the melodic elaboration without becoming intrusive. By focusing on stability and sensitivity, the accompanist ensures that the vocalists can explore the raga's nuances while the rhythmic cycle remains clear.

114. (A) Thumari and Dadra
Vibrant and rapid rhythmic patterns are essential concluding elements for certain semi-classical vocal genres. These percussive sequences are used to build energy and provide a lively contrast to the earlier emotional sections of the performance. Their presence is a hallmark of these romantic and expressive styles, allowing the percussionist to showcase agility and technical brilliance while bringing the recital to a climactic and spirited finish.

115. (A) Both Statement I and Statement II are correct.
The tonal vocabulary of percussion includes syllables with distinct resonance characteristics.

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of aesthetic principles. Factors such as tonal balance, clarity of sound, and appropriate tempo are crucial for conveying the intended emotion. When these elements are handled with sensitivity, the performance transcends technical display, creating a meaningful and balanced artistic impact on the listener.

45. (D) Statement I is incorrect but Statement II is correct.
Instrumental compositions on stringed instruments vary according to their tempo and specific technical features. One style is characterized by a slow pace and the frequent use of tonal slides, following a distinct stroke pattern. Conversely, another style is traditionally performed at a fast speed. Understanding these differences is essential for accurately identifying and performing the diverse repertoire associated with various musical lineages.

46. (D) 1, 3, and 4
This unique vocal form originated from the folk songs of camel drivers and is known for its incredible technical difficulty. It features rapid, complex, and unpredictable melodic sequences that require exceptional breath control and agility. Typically accompanied by a specific rhythmic cycle from the Punjab region, it represents a highly specialized genre that combines folk roots with sophisticated classical vocal techniques.

47. (A) A song prioritizing lyrical meaning over complex classical rules
This musical style emphasizes the beauty of lyrics and the emotional impact of the melody over rigid adherence to classical grammar. It is a more accessible genre that focuses on clear communication of the song's meaning, often incorporating elements from both classical and popular traditions. As a result, it prioritizes a pleasing and expressive delivery that resonates with a wider audience.

48. (A) 1, 2, 3, 4
Rhythmic cycles in Indian music are defined by their total number of beats, which determines the structure of the musical composition. These cycles range from short ones with six or eight beats to longer ones with ten or twelve beats. Organizing these talas in increasing order reveals the progression of rhythmic complexity and provides a foundational understanding of the various metric frameworks.

49. (B) 1, 2, 4, and 5
A foundational percussion composition is governed by strict rules, requiring that all variations only use syllables found in the original theme. This form is essential for training and typically includes both stressed and unstressed sections, culminating in a three-part rhythmic resolution. It serves as a primary tool for developing systematic expansion skills and technical precision within the traditional framework of a performance.

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50. (A) It has a specific calculated rest (dam) between its three repetitions
A rhythmic resolution that concludes a composition is structured with a phrase repeated three times. This specific type is defined by the inclusion of a precise, calculated pause between each repetition, which creates a sense of space and rhythmic balance. This feature distinguishes it from other resolutions that are performed without any gaps, adding a distinct aesthetic quality to the performance.

51. (C) The bols are blurred and the laya fluctuates unintentionally
The aesthetic integrity of a rhythmic performance is severely compromised if the sound production lacks clarity or if the tempo is inconsistent. Unintentional fluctuations in speed and blurred percussive syllables prevent the audience from perceiving the composition's true structure and emotional intent. Maintaining a steady tempo and clear tonal quality is essential for a successful and artistically sound presentation of any percussion piece.

52. (A) P-2, Q-1, R-4, S-3
In traditional dance, different rhythmic elements serve specific roles throughout a performance. One piece marks the formal entry and arrival of the dancer, while the foundational footwork provides the rhythmic base for all movements. Other compositions are created using specific dance syllables or heavy strokes derived from the barrel drum tradition, reflecting the diverse percussive and expressive components that define the art form.

53. (C) Prastar
This concept refers to the systematic generation of variations from a seed rhythmic composition using established grammatical rules. It involves the logical permutation of the original syllables to explore different patterns while maintaining the structure of the theme. This process is central to the development of expandable forms in percussion, allowing the artist to demonstrate creativity within a structured and traditional framework.

54. (A) Both A and R are true and R is the correct explanation of A.
The standardized rhythmic pattern of a tala is a fixed metric benchmark that identifies the cycle. It is inherently non-expandable because its primary function is to provide a constant reference point for the performer and the audience. This stability allows musicians and dancers to maintain their place within the rhythmic structure, even while executing complex improvisations or intricate melodic phrases.

55. (D) Statement I is incorrect but Statement II is correct.
Semi-classical musical genres are often defined by their seasonal associations. While one form is traditionally sung during the month related to early summer, another is specifically linked to the monsoon season and its unique atmosphere. Understanding these seasonal connections is vital for a correct interpretation of the lyrics and the emotional nuances that these regional musical traditions are intended to convey.

56. (A) 2, 3, and 4
This devotional vocal form is dedicated to expressing spiritual surrender and religious themes through song. It emphasizes emotional devotion over rigid classical grammar and is generally set to accessible, lighter rhythmic cycles. As a popular genre, it serves as a vehicle for prayer and meditation, making it a significant part of the musical culture across various communities and religious traditions in India.

57. (C) A tihai that lands one beat or fraction before the Sam
A rhythmic resolution in percussion typically aims to conclude on the first beat of the cycle. However, some variations involve a calculated ending that occurs slightly before this expected point. This specific type of resolution lands one beat or a fraction earlier than the Sam, creating a sophisticated rhythmic effect that requires precise timing and a deep understanding of the tala.

58. (A) Heavy influence of dance (Kathak) bols and lyrical grace
A prominent stylistic school in the percussion tradition is known for its close historical relationship with classical dance. This influence is reflected in the use of lyrical and expressive syllables that mirror dance movements. The repertoire emphasizes a graceful and poetic approach to rhythmic development, incorporating specific bols that enhance the aesthetic appeal and theatrical character of the performance.

59. (D) Quaida
When a student needs to demonstrate the ability to systematically expand a rhythmic theme within strict grammatical boundaries, they choose a foundational expandable composition. This form requires that all variations be derived solely from the syllables present in the original motif. It is the primary vehicle for learning how to develop complex permutations while maintaining the structural and tonal essence of the theme.

60. (B) Repeats a phrase exactly nine times to land on the Sam
This specialized rhythmic pattern is a type of resolution where a specific phrase is repeated exactly nine times to land precisely on the first beat of the cycle. It is a mathematically sophisticated structure that requires careful calculation and precise execution. The result is a long and impressive sequence that demonstrates the performer's command over complex rhythmic divisions and timing.

61. (C) It strictly adheres to the rigidity of Dhrupad compositions.
This modern classical vocal style is characterized by its immense freedom for improvisation and its division into slow and fast compositions. Unlike older, more rigid traditions, it allows for a wide range of ornaments and melodic explorations. It is typically accompanied by the tabla and has evolved to become the most popular form of Hindustani classical vocal music today.

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62. (A) P-4, Q-1, R-2, S-3
The diverse lineages of the percussion tradition each offer unique technical and stylistic contributions. Some are noted for their mathematical complexity and folk influences, while others are distinguished by resonant, open strokes and heavy compositions. Certain schools focus on delicate finger techniques and clear sounds, while others are rich in complex fixed pieces and rhythmic variations, reflecting the multifaceted development of drumming.

63. (A) Demonstrate speed, clarity, and continuous flow of bols
The primary goal of performing this high-speed rhythmic form is to showcase technical agility and the seamless flow of syllables. It requires the percussionist to maintain extreme clarity even at a rapid pace, creating a continuous auditory effect that mimics flowing water or a moving train. This display of speed and precision is a highlight of solo recitals, demonstrating the artist's virtuosity.

64. (C) A is true but R is false.
Effective accompaniment in classical music requires the percussionist to be supportive and responsive to the main artist's style. The role of the accompanist is to provide a steady rhythmic foundation that enhances the performance, rather than dominating or overpowering the vocalist. By adjusting their playing to suit the melodic elaboration, the accompanist helps maintain the overall aesthetic balance and integrity.

65. (D) Statement I is incorrect but Statement II is correct.
Rhythmic pieces in percussion serve different functions depending on their structure and length. While short introductory phrases are generally non-expandable, other fixed compositions are more elaborate and can span one or more full cycles of the tala. These longer pieces usually conclude with a three-part resolution, serving as significant rhythmic statements that showcase precision and stylistic character within the performance.

66. (A) 1, 2, and 4
This lively rhythmic technique is used to create an energetic peak at the conclusion of semi-classical vocal performances. It involves the rapid and continuous permutation of syllables, executed with precision and clarity within the tala cycle. By building momentum through fast-paced variations, it provides a vibrant rhythmic contrast to the slower sections of the piece, enhancing the overall excitement of the recital.

67. (C) Dhrupad - Addha Tala
Musical genres in the classical tradition are strictly associated with specific rhythmic cycles and tempos. Ancient vocal forms are typically performed in dignified cycles like twelve-beat patterns, while semi-classical styles often utilize syncopated cycles for emotional depth. Specialized genres from the Punjab region also have their own characteristic talas. Matching each form with its correct rhythmic and tempo framework is essential for authentic performance.

68. (A) 1, 3, 4, 2
The systematic expansion of a foundational rhythmic theme follows a logical sequence. It begins with the main motif, followed by the introduction of simple permutations at double speed. As the development continues, more complex cross-rhythmic variations are introduced to explore sophisticated rhythmic divisions. The entire process concludes with a formal three-part resolution, which marks the completion of the composition's growth and development.

69. (C) 1, 2, 3, and 5
This rhythmic composition in dance is characterized by the use of strong, forceful syllables derived from the barrel drum repertoire. The dancer executes vigorous footwork to match these resonant strokes, which typically culminate in a three-part resolution. It is a powerful and energetic piece that showcases the synchronization between the percussive music and the dancer's movements, emphasizing strength and rhythmic clarity.

70. (B) Tukda ends with a Tihai; Gat does not necessarily end with a Tihai.
In the percussion repertoire, fixed compositions are distinguished by their structural features and concluding patterns. One common form is a short rhythmic piece that always finishes with a three-part resolution. Another more complex form is characterized by its intricate syllable arrangements and stylistic nuances, but it does not always require a formal resolution. Both are

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non-expandable, yet they serve different aesthetic roles.

71. (D) Raza Khani Gat
A fast-paced composition on a stringed instrument that typically begins on the seventh or twelfth beat of a cycle is characteristic of a specific modern style. This form emphasizes rapid technical execution and intricate rhythmic patterns, contrasting with slower, more dignified styles. It is a key element of the instrumental repertoire, allowing the artist to showcase speed, agility, and mastery of the instrument.

72. (A) P-2, Q-3, R-1, S-4
Different vocal and semi-classical forms are defined by their unique emotional and aesthetic features. Some prioritize romantic expression and delicate ornaments, while others focus on poetic themes of love and philosophical reflection. Devotional songs emphasize spiritual surrender, and seasonal forms capture the specific flavors of different months or natural phenomena. These characteristics determine the mood and interpretive approach for each musical genre.

73. (C) Bandish/Mool Theme
The systematic generation of variations in percussion requires a central, seed composition that provides the foundational syllables and structure. This original theme serves as the basis for all logical permutations, ensuring that the development remains consistent with the initial motif. By exploring the rhythmic possibilities of this core material, the performer can create a structured and coherent expansion during a solo recital.

74. (A) Both A and R are true and R is the correct explanation of A.
The aesthetic quality of a rhythmic composition is closely linked to the clarity of sound production for each syllable. If the strokes are blurred or indistinct, it becomes difficult for the listener to follow the rhythmic structure and appreciate the intended emotion. High-quality execution ensures that the complex patterns and tonal nuances are fully realized, enhancing the overall impact of the performance.

75. (C) Statement I is correct but Statement II is incorrect.
This unique and complex percussion composition is known for its exceptional length and non-repeating structure. It is effectively a specialized type of fixed piece that does not allow for systematic expansion through permutations. Its beauty lies in the intricate arrangement of a wide variety of syllables, creating a singular rhythmic narrative that showcases the performer's memory and technical precision.

76. (B) 1, 2, and 3
In traditional dance, the piece that marks the formal rhythmic entry of the performer is characterized by its arrival and establishment of posture. It typically follows the initial invocation and utilizes a specific set of rhythmic syllables to set the stage for the rest of the performance. This composition is essential for transitioning from static poses to the dynamic rhythmic sequences of the recital.

77. (C) Dhamar - Dhamar Tala
Specific classical vocal genres are intrinsically linked to particular rhythmic cycles that define their structural and emotional character. One such genre is traditionally performed within a fourteen-beat cycle, which is essential for capturing the playful and festive nature of its themes. Ensuring the correct pairing of genre and tala is a fundamental requirement for maintaining the traditional integrity of the performance.

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78. (D) A solid, unadorned Theka
When accompanying fast and complex melodic sequences, the percussionist's primary responsibility is to maintain a clear and stable rhythmic foundation. Providing a steady, unadorned version of the basic cycle ensures that the lead performer has a reliable metric reference without being distracted by unnecessary percussive complexity. This supportive role is crucial for preserving the overall aesthetic balance during technically demanding sections.

79. (A) 1, 2, 3, and 5
The fundamental footwork of a dance form is performed to a specific set of syllables and serves as the rhythmic foundation of the art. It is used to demonstrate mastery over various tempos and

complex rhythmic divisions through precise foot movements. This practice is essential for building technical strength and rhythmic control, allowing the dancer to explore sophisticated patterns within the tala cycle.

80. (B) The entire Chakaradar repeats three times, landing on Sam with complex overlaps
A sophisticated type of rhythmic resolution involves a phrase repeated three times to form a block, which is then itself repeated three more times. This large structure is mathematically calculated to land exactly on the first beat of the cycle, often incorporating complex overlaps. Such resolutions are a highlight of percussion performances, demonstrating the artist's command over long-range rhythmic planning and precision.

81. (B) Peshkar
An introductory rhythmic expansion in solo percussion is characterized by its slow, systematic unfolding and a unique, swinging gait. It serves to establish the mood of the tala and provides a framework for structured improvisation. This form is essential for setting the aesthetic tone of the performance, allowing the artist to explore rhythmic syncopation before moving into more rapid and fixed compositions.

82. (A) P-1, Q-2, R-3, S-4
Different rhythmic and melodic forms originate from specific musical domains and instruments. Some are derived from the heavy barrel drum tradition, while others are foundational to percussion or instrumental string playing. Additionally, specialized entry pieces are essential to classical dance. Understanding these origins is key to appreciating the diverse techniques and repertoires that characterize the various branches of the performing arts.

83. (C) Khayal
This modern classical vocal form is universally structured into two main sections: the initial part focusing on the lower and middle octaves, and the subsequent part that explores the higher notes. This structural framework allows for extensive melodic elaboration and improvisation. It has become the most prominent genre in the Hindustani classical tradition, known for its technical brilliance and expressive depth.

84. (A) Both A and R are true and R is the correct explanation of A.
When accompanying an emotional and lyrical semi-classical form, the percussionist avoids complex mathematical patterns to preserve the aesthetic of romantic sentiment. Intricate rhythmic diversions can disrupt the flow of the vocal elaboration and the expression of the lyrics. Instead, the accompanist focuses on providing a supportive and sensitive background that enhances the singer's emotional communication and the overall mood.

85. (C) Statement I is correct but Statement II is incorrect.
A foundational lineage in the percussion tradition is distinguished by its use of the index and middle fingers, often referred to as a two-finger style. This school prioritizes clear sounds produced on the rim of the drum. While each lineage has its own characteristic syllables and techniques, they all utilize the primary bols of the instrument to create a rich and varied repertoire.

86. (B) 1, 2, and 4
This rhythmic form emphasizes the distribution or division of syllables and is known for its highly syncopated and mathematical nature. It is an expandable composition similar to other foundational forms but possesses a distinct aesthetic characterized by intricate cross-rhythmic variations. Such pieces showcase the performer's ability to manipulate time and structure, creating sophisticated patterns that go beyond simple melodic accompaniment.

87. (D) A tihai ending after the Sam
A rhythmic resolution in percussion normally aims to finish precisely on the first beat of the cycle. However, some advanced variations involve a conclusion that occurs slightly after this expected point. This specific type of resolution ends after the Sam, creating a surprising and sophisticated rhythmic effect. Such patterns require expert timing to ensure they eventually resolve back into the underlying cycle.

88. (A) 2, 3, 1, 4
Classical dance training follows a structured progression, starting with basic footwork to build a rhythmic foundation. Students then move on to simple rhythmic compositions and gradually

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learn more complex sequences derived from the barrel drum tradition. The training often includes specialized pieces dedicated to deities, reflecting the developmental path from foundational technical skills to advanced performance and expressive repertoire.

89. (C) 1, 3, 4, and 5
This ancient vocal tradition is known for its majestic and serious character, often focusing on spiritual and devotional themes. It is traditionally accompanied by the resonant sounds of the barrel drum and avoids light ornamentation. Instead, it emphasizes pure notes and a dignified exposition, representing a profound and historically significant branch of classical music that values structural purity and grandeur.

90. (A) The systematic unfolding and generation of permutations
The concept of expansion in a musical composition involves the systematic creation of variations and permutations from a central theme. This process allows the performer to explore the rhythmic or melodic possibilities of the original material while staying within its established rules. It is a fundamental technique for developing a performance, transforming a simple seed composition into a detailed and multifaceted artistic display.

91. (D) Madhya (Medium) to Drut (Fast)
A specific modern style of instrumental composition is typically performed at medium to fast speeds. This form is designed to highlight technical agility, rapid stroke play, and intricate rhythmic patterns. It serves as a contrast to slower styles, providing an energetic and technically demanding section of the performance that showcases the artist's speed and command over the instrument's percussive possibilities.

92. (A) P-2, Q-1, R-3, S-4
Different lineages in the percussion tradition are identified by the unique features of their expandable compositions. Some prioritize clear sounds and balanced foundational phrases, while others focus on complex off-beat phrasing and syncopation. Certain schools incorporate dance aesthetics and heavy strokes, while others are known for open, resonant patterns. These distinct styles reflect the regional developments and artistic priorities of each school.

93. (C) Tukda
Most foundational percussion compositions are designed for systematic expansion through the creation of variations. However, one specific type is a short, fixed piece that must be played exactly as composed. It usually concludes with a three-part rhythmic resolution and does not allow for internal development or permutations. This form is used for precise technical displays rather than for extended rhythmic exploration.

94. (A) Both A and R are true and R is the correct explanation of A.
This high-speed rhythmic form relies on an unbroken and seamless flow of syllables to create its characteristic buzzing effect. The aesthetic success of the piece depends on the performer's ability to maintain extreme clarity while executing the bols at a rapid pace. By merging the sounds together continuously, the artist produces a mesmerizing auditory experience that showcases exceptional technical dexterity.

95. (C) Statement I is correct but Statement II is incorrect.
A brief rhythmic phrase in percussion is designed to beautify the arrival of the first beat of a cycle. This short composition is non-expandable and typically ends on the Sam, serving as a crisp transition rather than an elaborate piece. Its primary function is to provide a decorative and precise lead-in to the main rhythmic cycle during a solo or accompaniment.

96. (B) 1, 2, and 4
This specialized rhythmic composition in dance is dedicated to honoring deities and blends percussive syllables with poetic verses. It evokes a devotional sentiment and utilizes the heavy strokes of the barrel drum tradition to enhance its majestic character. While it is an integral part of the dance repertoire, it is primarily a fixed piece that emphasizes the praise of spiritual figures.

97. (B) Thumari - Addha / Jat Tala
Semi-classical vocal forms are characterized by their use of specific rhythmic cycles that support emotional elaboration and lyrical depth. These cycles often feature syncopated patterns that

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complement the romantic and expressive nature of the genre. Understanding the traditional relationship between each musical form and its corresponding tala is essential for accurate performance and for maintaining the stylistic nuances of the tradition.

98. (A) Prastar
The logical process of creating variations from a central rhythmic theme involves distributing the original syllables into new and diverse permutations. This systematic expansion allows the performer to explore the rhythmic potential of the theme while adhering to its grammatical structure. It is a core technique in solo percussion, transforming a simple motif into a sophisticated and multifaceted display of rhythmic creativity.

99. (C) 1, 2, 3, and 5
Fixed percussion compositions are known for their intricate mathematical structures and are often categorized into various specialized types. These non-expandable pieces are prominent in several stylistic lineages and frequently incorporate complex cross-rhythmic arrangements. They represent a significant part of the solo repertoire, showcasing the performer's ability to execute challenging and predetermined sequences with precision and stylistic authenticity during a recital.

100. (D) Benares
One particular lineage in the percussion tradition is distinguished by its incorporation of heavy, resonant strokes from the barrel drum repertoire. This school emphasizes a powerful and majestic style of playing, utilizing open sounds that produce a rich tonal quality. This unique aesthetic is reflected in both its solo compositions and its approach to accompaniment, setting it apart from more delicate finger-oriented styles.

101. (C) Tukda
This specific percussion composition is defined by its name, which literally means a small piece or fragment. It is a fixed, non-expandable piece that typically concludes within one or two cycles of the rhythmic tala. Often finishing with a three-part resolution, it is used to demonstrate precise sound production and rhythmic clarity within a concise and predetermined structural framework.

102. (B) It uses cross-rhythms and varied matras for syncopation
The introductory solo composition in a percussion recital is known for its swinging and syncopated rhythmic feel. This aesthetic is created through the use of cross-rhythms and varied syllable placements that challenge the regular pulse of the tala. By exploring these complex internal divisions, the performer establishes a sophisticated and ambiguous rhythmic environment that serves as an expressive foundation for the performance.

103. (D) Paran
A fixed composition that features heavy, resonant syllables and must be played without alteration is derived from the barrel drum tradition. These pieces often conclude with a three-part resolution and are characterized by their powerful tonal impact. Their use of specific strong bols makes them ideal for showcasing technical strength and precision, whether in a solo recital or as accompaniment for dance.

104. (A) It is a fast-paced, abstract instrumental genre.
This semi-classical vocal form is traditionally sung during a specific month of the Hindu calendar and is deeply rooted in regional culture. Its lyrics often center on themes of divinity and are performed in a style that emphasizes emotional expression. It is a popular genre in northern India, valued for its cultural significance and its lyrical focus rather than for abstract instrumental speed.

105. (A) Both Statement I and Statement II are correct.
The aesthetic of percussion playing includes both continuous flow and the integration of vibrant variations. One concept focuses on the smooth and graceful auditory stream of specific phrases, while another combines the intensity of high speed with colorful syllable arrangements. Together, these elements allow the performer to showcase a range of technical skills, from seamless rhythmic motion to varied and tonally rich displays.

106. (A) Aamad
In traditional dance, after the initial establishment of the performance space and posture, a specific rhythmic piece marks the formal entry into the rhythmic phase. This composition serves as a bridge between the introductory movements

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fourteen-beat cycle, which is closely associated with festive themes. Understanding the correct instrument and rhythmic cycle for each classical genre is essential for maintaining the traditional aesthetic and structural integrity.

36. (D) 1, 2, and 3
A rhythmic composition in dance is created using specific syllables and typically functions as a fixed piece without internal expansion. These compositions usually culminate in a three-part rhythmic resolution to mark their conclusion. While they are integral to the rhythmic display of the dancer, they are not used for vocal warming but rather to showcase technical precision and synchronization with the tala.

37. (C) A vocal form sung in Jhaptal similar to Dhrupad
This vocal genre is a serious and majestic form that shares many structural characteristics with the ancient dhrupad tradition. It is specifically performed within a ten-beat rhythmic cycle, which distinguishes it from other classical forms. The aesthetic of this style emphasizes pure notes and a dignified exposition, making it a significant part of the serious vocal repertoire in Indian classical music.

38. (B) Paran-Judi-Aamad
A specialized rhythmic composition in dance combines the characteristics of an entry piece with the heavy, resonant syllables of the barrel drum tradition. This integrated form serves a dual purpose by establishing the dancer's posture while also showcasing powerful percussive sequences. It reflects the deep historical connection between dance and drumming, blending different stylistic elements into a single, cohesive rhythmic and visual statement.

39. (D) 1, 3, and 4
This poetic musical form consists of rhyming couplets and primarily focuses on themes of love, loss, and philosophical reflection. It is typically set to light classical rhythmic cycles and melodies that enhance the emotional delivery of the lyrics. While it relies on vocal expression and lyrical depth, it does not require complex rhythmic acrobatics or accompaniment by heavy, resonant barrel drums.

40. (A) Rang-Rela
This complex rhythmic composition blends the high-speed, continuous flow of specific syllables with a variety of colorful and aesthetically pleasing bols. It is designed to showcase both technical agility and tonal richness within a single piece. By integrating these elements, the performer creates a vibrant auditory experience that highlights the diverse sounds and possibilities of the percussion instrument during a solo performance.

41. (C) Gat
Most solo percussion compositions are designed to be expanded through systematic permutations and variations. However, one specific type of composition is fixed and non-expandable, meaning it must be played exactly as it was originally structured. This piece is valued for its intricate arrangement of syllables and stylistic complexity, serving as a finished artistic statement rather than a foundation for structured improvisation.

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42. (A) P-3, Q-1, R-2, S-4
Different lineages in the percussion tradition are known for their unique specialties and stylistic focuses. Some prioritize clear sounds and foundational expandable pieces, while others are influenced by dance aesthetics and heavy strokes. Certain schools excel in complex fixed compositions and intricate phrasing, and others are distinguished by their use of oblique rhythmic patterns, reflecting the diverse technical developments across various geographic centers.

43. (D) A semi-classical song associated with the monsoon and swinging festivals
This semi-classical musical form is traditionally sung during the rainy season and is closely linked to cultural festivals involving swings. Its themes often revolve around the beauty of nature and the emotional experiences associated with the monsoon. As a genre, it reflects the deep connection between seasonal changes and musical expression in the folk and semi-classical traditions of northern India.

44. (A) Both A and R are true and R is the correct explanation of A.
The effective presentation of a rhythmic composition requires more than just mechanical precision; it necessitates a deep understanding

Some strokes produce a rich and full sound, categorized as resonant, while others are sharp and non-resonant. Understanding these differences is fundamental for achieving the correct balance and sonic contrast within a rhythmic cycle. This distinction between stressed and unstressed sounds allows the performer to clearly articulate the structure of the tala.

116. (D) The festival of Holi and the playful interaction between Krishna and the Gopis
This ancient vocal and rhythmic genre is deeply associated with a specific spring festival and its joyful, playful themes. Its lyrics often depict the legendary interactions between divine figures, set within a grand and serious musical framework. This connection to cultural traditions and seasonal festivities is a defining characteristic of the genre, influencing both its lyrical content and its traditional rhythmic cycles.

117. (C) It is a variant of Dhrupad sung in Jhaptal
This specialized vocal form is a serious classical genre that shares structural similarities with ancient musical traditions. It is uniquely performed in a ten-beat rhythmic cycle, which sets it apart from other serious vocal styles. The aesthetic emphasizes a dignified and majestic exposition of the melody, focusing on the purity of notes and a structured approach to the rhythmic cycle in a classical setting.

118. (B) Laggi-Ladi
To conclude a semi-classical vocal performance with high energy, the percussionist plays a sequence of rapid and lively rhythmic variations. These patterns are designed to build momentum and provide a vibrant contrast to the preceding emotional elaboration. This energetic finish is a traditional feature of the genre, allowing the performer to demonstrate technical brilliance and bringing the recital to a spirited and climactic end.

119. (D) It has no rests (dam) between its three palas
Rhythmic resolutions in percussion are structured with a phrase repeated three times to conclude a piece. One specific type is characterized by the absence of any pauses or gaps between these repetitions, creating a continuous and intense auditory flow. This breathless execution distinguishes it from other resolutions that include calculated rests, adding a sense of urgency and technical precision to the final beat of the cycle.

120. (A) Footwork patterns highlighting rhythm and speed
The foundational footwork of a traditional dance form is used to demonstrate rhythmic control and technical agility. It involves executing complex patterns of steps that correspond to specific percussive syllables within the tala cycle. This practice is essential for every dancer, as it serves as the base for exploring various tempos and rhythmic divisions, forming the core technical element of a complete dance performance.

121. (C) Generating variations while retaining the original theme's essence
The key aesthetic of an expandable rhythmic composition is the ability to create structured variations from a seed theme. This allows the performer to explore diverse patterns while adhering to the original grammatical and structural rules. By generating these logical permutations, the artist demonstrates creativity and technical skill within a traditional framework, ensuring that the development always remains connected to the foundational motif.

122. (A) Thumari
This semi-classical vocal form is renowned for its emphasis on emotional elaboration through the creative phrasing of lyrics. The performer uses various melodic nuances to highlight different shades of meaning within a single line of poetry. This focus on expressive depth and romantic sentiment makes it a highly personalized and evocative genre, where the beauty of the musical interpretation is as important as the lyrics themselves.

123. (D) Tansen (Senia Gharana)
A primary instrumental style for stringed instruments traces its lineage back to a legendary figure in the history of Indian classical music. This style emphasizes slow and dignified rhythmic cycles, often incorporating intricate slides and specific stroke patterns. Its development is part of a long historical tradition that has shaped the modern approach to solo instrumental performance, maintaining a connection to classical roots.

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141. (C) Lyrical grace and syncopated interplay with the laya
The introductory solo composition in a percussion performance is valued for its graceful, swinging aesthetic and complex rhythmic syncopation. It establishes the mood of the tala through a slow and systematic development of syllables, creating a sophisticated interplay with the underlying pulse. This emphasis on lyrical quality and rhythmic ambiguity provides an expressive foundation for the more technical sections that follow in the recital.

142. (D) Tihai
A common rhythmic structure used to conclude a piece or section involves a phrase repeated three times to resolve on the first beat of the cycle. This pattern serves as a formal closing statement, providing a clear sense of resolution and timing. It is an essential tool for every percussionist, used in both solo performances and accompaniment to mark the end of various rhythmic explorations.

143. (A) The stroke pattern is typically 'Dir Da Dir Da Ra Da Da Ra'.
This traditional instrumental style for stringed instruments is performed at a slow tempo and features a specific sequence of strokes. It is a foundational form in the classical repertoire, focusing on a dignified and methodical exposition of the raga. The systematic use of these strokes helps establish a clear rhythmic framework, allowing the artist to explore melodic nuances within a structured metric cycle.

144. (B) Employs strong Pakhawaj bols and is executed with vigorous movements
A rhythmic composition in traditional dance uses powerful syllables from the barrel drum repertoire and is performed with energetic and forceful movements. These pieces highlight the strength and rhythmic precision of the dancer, as every footstep must perfectly match the resonant strokes of the music. The conclusion typically features a three-part resolution, marking a strong and decisive end to the sequence.

145. (C) Statement I is correct but Statement II is incorrect.
A specialized type of fixed percussion composition is structured to include three different rhythmic speeds within a single piece. This non-expandable form showcases the performer's ability to maintain structural integrity while navigating different layas. It is a sophisticated display of technical control and timing, providing a multifaceted auditory experience that highlights the mathematical beauty of the composition without allowing for further permutations.

146. (A) The accompaniment must be soft, supportive, and follow the emotional contours of the singing
Effective percussion accompaniment for a romantic and expressive vocal genre requires a high degree of sensitivity and support. The player must provide a steady but subtle rhythmic foundation that follows the emotional nuances of the singer's elaboration. By avoiding intrusive or overly complex patterns, the accompanist ensures that the focus remains on the lyrical depth and expressive ornaments of the performance.

147. (C) Mukhada
A short and attractive rhythmic phrase is used to mark the arrival at the first beat of a cycle, often beginning from an off-beat position. This concise composition is non-expandable and serves as a decorative transition that enhances the rhythmic flow. Its primary role is to provide a crisp and aesthetically pleasing lead-in, beautifying the structural transition within the underlying tala framework.

148. (D) Tappa - Deepchandi Tala primarily
Classical vocal and instrumental forms are strictly associated with specific rhythmic cycles and performance structures. While some modern styles are divided into slow and fast compositions, older traditions follow a distinct progression of sections. Devotional music emphasizes spiritual lyrics, and specialized regional genres utilize characteristic talas from their home areas. Understanding these correct pairings is essential for an authentic and stylistically accurate musical presentation.

149. (C) 12th beat
This modern style of instrumental composition is performed at a fast speed and typically begins on a specific beat of the sixteen-beat cycle. Its starting point is traditionally the twelfth beat, which provides a distinct rhythmic entry for the rapid percussive patterns that follow. This structure is essential for showcasing technical

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performances. This historical link explains the use of forceful strokes and grandiose rhythmic structures that are a prominent feature of modern drumming traditions.

133. (C) The standardized rhythmic pattern that identifies a specific tala
The basic metric unit of a rhythmic cycle is established by a standardized sequence of percussive syllables. This pattern serves as the primary identifier for a specific tala, providing a constant reference point for both performers and the audience. It is non-expandable and functions as the foundational pulse upon which all other rhythmic improvisations and melodic elaborations are built during a performance.

134. (A) Both A and R are true and R is the correct explanation of A.
A successful rhythmic performance requires a balance between stressed and unstressed beats to provide necessary sonic contrast. These structural signposts allow both the performer and the listener to navigate the cycle effectively. By clearly articulating these points, the percussionist maintains the structural integrity of the tala, ensuring that the rhythmic framework remains coherent and accessible throughout the various stages of the performance.

135. (C) Statement I is correct but Statement II is incorrect.
The embellishment of a foundational rhythmic cycle involves creating subtle variations while strictly maintaining its structural identity. This process allows the performer to add aesthetic interest without losing the core bols of the tala. It is a controlled form of improvisation where the original framework remains intact, serving as a steady anchor for the performance even as minor decorative elements are introduced.

136. (A) Quaida
A foundational expandable composition in solo percussion is governed by strict grammatical rules that prohibit the introduction of new syllables during its development. Every variation and permutation must be derived solely from the bols present in the original theme. This rigorous approach ensures structural consistency and tests the performer's ability to create diverse rhythmic patterns within a predefined and limited set of materials.

137. (C) It heavily relies on Pakhawaj style open bols.
This ancient lineage in the percussion tradition is distinguished by its focus on clear sounds and the use of specific fingers for delicate strokes. Its style emphasizes technical precision and structural balance in foundational expandable compositions. Unlike other schools that utilize heavy, resonant strokes from barrel drum traditions, this lineage prioritizes a refined and subtle approach to rhythmic development and sound production.

138. (A) Rang-Rela
This unique percussion composition integrates high-speed rhythmic flow with a variety of colorful and tonally rich syllables. It is designed to showcase the vibrant aesthetic possibilities of the instrument while maintaining an unbroken stream of sound. By combining these elements, the performer creates a dynamic and auditory experience that highlights both technical agility and the expressive potential of different percussive bols.

139. (D) It is highly complex, often hiding the Sam within its internal structure until the final resolution
A sophisticated and advanced type of rhythmic resolution is characterized by its extreme mathematical complexity and use of overlaps. These patterns are designed to create a sense of suspense by masking the primary beat of the cycle until the very end. This technical feat requires masterly timing and calculation, providing a dramatic and satisfying resolution that showcases the artist's deep understanding of rhythm.

140. (B) Kajari
This semi-classical vocal genre originated in regional folk traditions and is deeply associated with the monsoon season. Its lyrics often celebrate the arrival of the rains and are performed with emotional depth and romantic sentiment. As a significant part of the cultural heritage of northern India, it reflects the seasonal rhythms of life and the artistic expression of regional folk communities.

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percussive sequences used in solo recitals. The goal is to enhance the expressive communication of themes like love and longing, rather than highlighting technical rhythmic displays.

176. (B) Chaiti is sung in the month of Chaitra, while Kajari is sung in the monsoon.
Semi-classical vocal genres are often distinguished by their specific seasonal and monthly associations. One form is traditionally performed during the month marking early summer, while another is linked to the rainy season and its unique emotional atmosphere. These regional musical traditions reflect the cultural and natural cycles of life, using lyrics and melodies to capture the essence of different times of the year.

177. (B) Rela
This rhythmic composition is designed to showcase an unbroken stream of sound through the high-speed execution of specific syllables. The goal is to produce a continuous auditory effect that mimics natural flow, such as a waterfall or a moving train. It requires exceptional finger dexterity and control to maintain clarity while performing at a rapid pace, making it a technical highlight of a solo.

178. (A) Teental
This traditional instrumental style for stringed instruments is most commonly associated with a sixteen-beat rhythmic cycle. This foundational tala provides a structured framework for the slow and dignified exposition of the raga, allowing for the use of specific stroke patterns and tonal slides. Maintaining this rhythmic alignment is essential for an authentic performance that respects the historical development of the instrumental repertoire.

179. (B) Mishrit or Jod
In the percussion tradition, a composition that blends elements from two different stylistic lineages is referred to as a mixed or joined form. This approach combines distinct technical features or syllable arrangements into a single piece, creating a multifaceted rhythmic statement. Such compositions showcase the performer's versatility and their ability to integrate diverse artistic influences into a cohesive and stylistically rich performance.

180. (D) Bhakti (Devotion) and Veera (Heroism) Rasas
This ancient vocal tradition is defined by its majestic and serious character, primarily evoking themes of devotion and heroism. It emphasizes structural purity, pure notes, and a grand exposition, avoiding the lighter ornaments found in more modern styles. This focus on spiritual and powerful sentiments reflects the genre's historical role as a significant and respected form of classical music in northern India.

181. (C) The standard chronological structure of a solo tabla recital
A solo percussion performance typically follows a standard chronological structure, starting with an introductory expansion of the tala. This is followed by foundational expandable pieces and then various fixed compositions with intricate structures. The recital concludes with high-speed sequences that showcase technical agility. This progression ensures a balanced and systematic display of rhythmic development, precision, and virtuosity within the traditional framework of the recital.

182. (B) It is extensively expanded using paltas like a Quaida.
The basic metric pattern of a rhythmic cycle consists of a fixed set of syllables that identify a specific tala. Unlike foundational expandable forms, this pattern is not developed through systematic variations or permutations. Instead, it serves as the constant reference point for the entire performance, providing the steady rhythmic base upon which all melodic and percussive improvisations are built and synchronized.

183. (D) Dhrupad
This ancient vocal genre is known for its heavy and forceful demands, which historically led it to be performed exclusively by men, although this tradition has evolved. The style emphasizes a serious and grand exposition, focusing on pure notes and structural purity. Its majestic character and focus on spiritual themes make it one of the most respected and historically significant forms of classical music.

184. (A) Tihai
A rhythmic composition in dance that concludes with a specific phrase repeated three times to resolve on the first beat of the cycle contains a

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agility and speed, making it a key component of the solo instrumental repertoire.

150. (B) Bant
A specialized rhythmic composition is designed to demonstrate the performer's ability to divide the tala cycle into complex mathematical fractions. This form focuses on intricate syncopation and cross-rhythmic variations, showcasing sophisticated time manipulation. While it can be an expandable form, its primary aesthetic is based on the logical distribution of syllables to create challenging and intellectually engaging rhythmic patterns during a solo recital.

151. (D) Having a seed theme that allows for structured improvisation
The fundamental requirement for an expandable rhythmic composition is a core theme that serves as the basis for systematic development. This seed motif provides the foundational syllables and structure from which all variations and permutations are logically derived. This approach allows the performer to demonstrate creative improvisation while strictly adhering to the grammatical rules of the original theme during a performance.

152. (A) Stuti Paran
In traditional dance, a specific rhythmic composition is performed during the invocation phase to praise a deity. This piece integrates percussive syllables with poetic verses that glorify divine attributes, often utilizing heavy strokes for a majestic effect. It serves as a respectful and spiritual opening to the recital, reflecting the religious and cultural roots that are central to the history of the art.

153. (C) Ladi
A sequence of rapid rhythmic patterns or resolutions played consecutively without interruption creates a sense of momentum and technical brilliance. This continuous string of phrases is used to build energy during a performance, often serving as a highlight of the rhythmic display. By linking these patterns seamlessly, the percussionist demonstrates agility and precision, bringing a vibrant and energetic quality to the solo recital.

154. (A) Both A and R are true and R is the correct explanation of A.
This ancient vocal tradition is characterized by its grand and serious aesthetic, which avoids light ornaments in favor of pure notes and heavy gamaks. The goal is to produce a majestic and dignified sound that reflects spiritual and devotional themes. This structural purity and focus on powerful, resonance-based delivery are essential for maintaining the historical and artistic integrity of this venerable genre.

155. (C) Statement I is correct but Statement II is incorrect.
Fixed percussion compositions are typically composed in traditional rhythmic cycles and are valued for their intricate, predetermined structures. Unlike foundational expandable forms, these pieces do not allow for systematic development through permutations and variations. They must be performed exactly as they were originally created, serving as finished artistic statements that showcase the stylistic characteristics of the specific musical lineage they represent.

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156. (B) Intricate footwork matching the rhythmic cycle
The foundational footwork of a classical dance form is used to demonstrate rhythmic precision and technical mastery. It involves executing complex patterns of steps that correspond to the syllables of the tala cycle. This practice is essential for every dancer, as it serves as the basis for all rhythmic explorations and is used to showcase technical agility and control throughout the entire performance.

157. (C) Gazal
This poetic musical form is deeply associated with high literature and focuses on themes of love, longing, and philosophical reflection. It consists of rhyming couplets that are set to melodic and rhythmic frameworks that enhance the emotional delivery of the text. The genre prioritizes the expressive communication of the poetry, making it a sophisticated and beloved part of the vocal music tradition.

158. (D) Dhamar Tala (14 beats)
This ancient vocal genre is strictly performed within a specific fourteen-beat rhythmic cycle,

which is essential for capturing its playful and festive character. The tala's structure supports the themes of cultural celebrations and religious legends that are central to the genre's lyrics. Maintaining this precise relationship between the vocal form and the rhythmic cycle is fundamental for an authentic traditional performance.

159. (A) A serene, dignified, and slow-paced exposition using intricate meends
The aesthetic presentation of this traditional instrumental style for stringed instruments requires a slow and dignified pace. It focuses on a serene exposition of the raga, utilizing intricate tonal slides and a specific stroke pattern. This approach emphasizes clarity and melodic depth within a structured rhythmic framework, creating a majestic and refined auditory experience that reflects the historical roots of the instrumental repertoire.

160. (B) Paran
A rhythmic composition that uses heavy and resonant syllables is derived from the barrel drum tradition and aims to produce a powerful tonal impact. These pieces are fixed in structure and typically conclude with a three-part resolution. By employing strong strokes, the performer demonstrates technical strength and rhythmic precision, making these compositions a prominent feature of both solo drumming and dance accompaniment.

161. (B) Rang-Rela
To demonstrate the fusion of traditional percussive patterns with high-speed intensity, a performer chooses a composition that combines vibrant syllable arrangements with an unbroken rhythmic flow. This form showcases technical agility and tonal richness within a single piece, creating a dynamic auditory experience. It allows the artist to explore the diverse sounds of the instrument while maintaining the continuous momentum of a fast-paced recital.

162. (A) It usually spans 15 to 20 avartans (cycles).
A short and fixed percussion composition is typically limited in length and does not allow for systematic expansion. It is a non-expandable piece that often concludes with a three-part rhythmic resolution within just one or two cycles. These fragments are used to provide concise rhythmic statements and demonstrate technical precision, serving as crisp and predetermined structural elements during a solo performance or accompaniment.

163. (C) Prastars (Variations)
The systematic creation of variations from a central rhythmic theme involves the logical permutation of the original syllables. These resulting patterns are used to expand the composition while adhering to its grammatical rules. This process is central to the development of solo percussion, allowing the artist to explore different rhythmic designs and demonstrate creative improvisation within a structured and traditional metric framework.

164. (A) Both A and R are true and R is the correct explanation of A.
This vocal genre is considered one of the most difficult classical forms because it requires immense breath control to navigate its complex melodic patterns. The style is characterized by rapid and unpredictable sequences that reflect its folk origins in the Punjab region. Navigating these challenging taans continuously demands exceptional technical skill and agility, making it a true test of a vocalist's mastery.

165. (D) Statement I is incorrect but Statement II is correct.
This semi-classical musical form is traditionally associated with the monsoon season and the cultural practice of using swings during festivals. Its lyrics and melodies capture the unique atmosphere of the rainy season, reflecting themes of nature and romance. As a seasonal genre, it is an important part of regional folk and semi-classical traditions, celebrating the arrival of the rains and festivities.

166. (B) A unique, non-repeating sequence of complex bols, effectively a type of unique Gat
A specialized type of fixed percussion composition is distinguished by its non-repeating and complex sequence of syllables. It functions as a unique rhythmic statement that does not allow for systematic expansion or repetition of a theme. Its length and intricacy showcase the performer's technical mastery and memory, as they must navigate a wide variety of bols within a predetermined and sophisticated structure.

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167. (D) Bhajan or Thumari
A classical vocal concert typically concludes with a genre that emphasizes emotional expression or devotional themes. These pieces provide a lighter and more accessible contrast to the serious classical works performed earlier. By finishing with a romantic semi-classical form or a spiritual song, the artist creates a meaningful and resonant conclusion that connects with the audience on an emotional and cultural level.

168. (A) Tatkar
The fundamental footwork of a traditional dance form is performed to a specific sequence of syllables that serves as the rhythmic foundation. These syllables are used to demonstrate control over various tempos and rhythmic divisions through precise foot movements. This practice is essential for building technical strength and rhythmic clarity, forming the core technical element that every dancer must master for a performance.

169. (C) Aamad establishes the dancer's entry and posture, while Toda is purely a rhythmic piece.
Different rhythmic compositions in dance serve distinct structural roles during a recital. One piece marks the formal entry and establishment of the dancer's posture, acting as a bridge from initial poses to rhythmic movement. Another type is a fixed composition that focuses solely on percussive display and synchronization. Understanding these roles is essential for organizing a traditional performance and maintaining its flow.

170. (A) Farrukhabad
A particular lineage in the percussion tradition is widely recognized for introducing a specific introductory solo composition. This form is characterized by its slow development and syncopated, swinging aesthetic, which sets the tone for the rest of the performance. The school's contributions have significantly influenced the solo repertoire, establishing a framework for systematic rhythmic exploration that remains central to the tradition today.

171. (D) The tempo or laya (speed) at which the Gat is played
In the context of fixed percussion compositions, a specific term is used to refer to the tempo or speed of execution. These pieces are often categorized by the pace at which they are performed, ranging from slow and dignified to fast and energetic. Understanding these tempo distinctions is crucial for identifying the different types of compositions and for performing them with accuracy.

172. (B) Act as a tonal contrast and a structural signpost within the tala cycle
The use of unstressed beats in a rhythmic cycle provides essential tonal contrast and acts as a structural signpost for the performer and audience. These non-resonant sounds help define the internal divisions of the tala, ensuring that the rhythmic framework remains clear during complex improvisations. This balance between stressed and unstressed beats is fundamental for maintaining the structural integrity of the performance.

173. (C) It involves symmetrical, crisp, rapid patterns played mostly in Keherwa.
This vibrant rhythmic technique is characterized by the use of crisp and rapid patterns that are typically performed during the concluding phase of a semi-classical piece. It involves the execution of symmetrical variations that build energy and provide a lively contrast to the earlier mood. These patterns allow the percussionist to showcase agility and precision while bringing the performance to a climactic end.

174. (A) Both A and R are true and R is the correct explanation of A.
Presenting a traditional rhythmic composition correctly requires a deep understanding of the specific tonal quality and sound production techniques of one's musical lineage. Each school has a distinct way of executing strokes that defines the character of its repertoire. By mastering these nuances, the performer ensures that the compositions are rendered with stylistic authenticity, preserving the unique heritage of their tradition.

175. (C) Statement I is correct but Statement II is incorrect.
This poetic musical form focuses on the emotional delivery of rhyming couplets, prioritizing the meaning of the text and the melody. While it requires supportive rhythmic accompaniment, it does not typically involve the heavy and complex

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124. (B) The Shravan (monsoon) month and swinging traditions
This semi-classical musical form is intrinsically linked to the rainy season and the cultural tradition of using swings during festivals. Its lyrics and melodies evoke the unique atmosphere of the monsoon, often focusing on themes of nature and romance. As a seasonal genre, it reflects the deep connection between seasonal changes and musical expression in the folk and semi-classical traditions of northern India.

125. (A) Both Statement I and Statement II are correct.
Rhythmic compositions in dance use specific percussive syllables and are structurally similar to fixed pieces in the percussion repertoire. These compositions are non-expandable and are designed to showcase technical precision and synchronization between movement and sound. By using these specialized syllables, the dancer creates complex rhythmic patterns that are an integral part of the performance, echoing the logic of traditional drumming.

126. (D) The first 'Dha' of the tihai lands on Sam in the first cycle, the second in the second, and the third in the third
A highly complex type of rhythmic resolution is structured so that its main concluding syllables land on the first beat of different successive cycles. This mathematical arrangement requires precise calculation and timing, as the resolution unfolds across several repetitions of the tala. Such patterns are a hallmark of advanced percussion playing, demonstrating the artist's ability to manage intricate rhythmic relationships over an extended timeframe.

127. (A) It is bound by rigid classical grammar and complex taans.
This devotional musical form is characterized by its focus on spiritual themes and emotional expression rather than on complex classical techniques. While it can be set to classical melodies, it typically utilizes simpler rhythmic cycles to ensure that the emphasis remains on the religious poetry. Its accessibility and focus on devotion make it a widely practiced and beloved genre across many different communities.

128. (B) Ta Thei Tat Thei
The formal rhythmic entry piece in traditional dance is introduced with a specific set of syllables that guide the initial movements. These syllables help establish the tempo and basic posture of the dancer, marking the transition into the main rhythmic portion of the performance. This sequence is foundational to the recital, providing a structured lead-in that synchronizes the dancer's footwork with the underlying tala.

129. (B) Quaida
A foundational expandable composition in the percussion repertoire often begins with a specific sequence of syllables that serves as the main motif. This seed theme is then used to generate a systematic series of variations, following strict grammatical rules. By using these central bols, the performer explores various rhythmic patterns while ensuring that all permutations remain logically connected to the original structural framework.

130. (A) A graceful, uninterrupted rolling flow of bols
The aesthetic success of this rhythmic technique depends on a smooth and uninterrupted auditory flow of syllables. It requires the performer to execute specific phrases with a graceful, rolling quality that connects each stroke seamlessly. This continuous motion is essential for creating a sense of momentum and fluid beauty, highlighting the percussionist's ability to maintain a consistent and pleasing sound throughout the performance.

131. (C) Thumari
This semi-classical vocal genre is famous for its use of delicate melodic ornaments that enhance the emotional and romantic expression of the lyrics. These ornaments allow the singer to add subtle nuances and variations to the melody, making the performance highly expressive and personal. The focus on these intricate details is a defining characteristic of the genre, distinguishing it from more serious classical styles.

132. (D) Pakhawaj
A specific type of fixed percussion composition characterized by heavy, resonant syllables was originally developed for ancient barrel drums. Over time, these compositions were adapted into the repertoire of other percussion instruments to add variety and technical challenge to solo

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formal resolution. This three-part pattern marks the end of the piece, providing a clear and decisive closing statement. It is a fundamental tool for synchronizing the final movements of the dancer with the underlying rhythmic framework of the tala.

185. (C) Statement I is correct but Statement II is incorrect.
This specialized rhythmic form emphasizes the aesthetic of mathematical permutations and syncopation. It focuses on the logical distribution of syllables to create complex cross-rhythmic patterns that challenge the regular pulse of the tala. While it is an expandable composition, its name refers to the act of dividing or distributing, rather than simply speed, reflecting its focus on intellectual and technical rhythmic exploration.

186. (A) Gat
A specialized type of percussion composition is known for its complex rhythmic intricacies and non-expandable structure. These fixed pieces often start from off-beats or unstressed positions in the cycle, requiring precise timing and command over the tala. They represent a significant part of the solo repertoire, showcasing the performer's ability to execute challenging and predetermined syllable arrangements with stylistic accuracy and technical mastery.

187. (D) Any lyrical song, usually light and melody-focused
This musical style generally refers to a light, lyrical song that prioritizes melodic beauty and the communication of the text over complex classical techniques. It is a more accessible genre that focuses on clear and expressive delivery, often incorporating elements from various traditions. As a result, it appeals to a broad audience by emphasizing emotional resonance and the pleasing quality of the melody.

188. (B) A short phrase played right before the Sam to beautify the arrival of the beat
A brief rhythmic phrase in percussion serves as a decorative lead-in to the first beat of a cycle. This short composition is non-expandable and is used to enhance the arrival at the Sam, providing a crisp and attractive transition. Its primary role is to add aesthetic interest and precision to the rhythmic flow, beautifying the structural signpost of the underlying tala framework.

189. (C) 9 times
A specialized type of rhythmic resolution involves a phrase repeated exactly nine times to land precisely on the first beat of the cycle. This mathematical structure requires careful calculation and timing, as it spans a significant portion of the tala. Such patterns are a hallmark of advanced percussion playing, demonstrating the artist's ability to manage long-range rhythmic relationships and technical precision.

190. (D) It blends the praise of deities (Sahitya) with heavy rhythmic bols.
A defining feature of this specialized rhythmic composition in dance is the integration of percussive syllables with poetic verses dedicated to deities. It aims to evoke a devotional sentiment while utilizing heavy and resonant strokes from the barrel drum tradition for a majestic effect. This combination of spiritual praise and percussive power is a central part of the dance repertoire, reflecting its cultural roots.

191. (A) Proper 'Wazan' (weight and emphasis) of the strokes
The effective presentation of a traditional rhythmic composition requires the correct weight and emphasis on every stroke. This tonal balance ensures that the structural character of the piece is clearly communicated. Without proper sound production and attention to these nuances, the performance loses its stylistic authenticity and aesthetic appeal. Mastering this aspect of drumming is essential for conveying the intended rhythmic and emotional impact.

192. (B) Dhamar
This ancient vocal and rhythmic form is traditionally performed during a specific spring festival and uses a regional dialect for its lyrics. The themes often revolve around the playful interactions between divine figures, reflecting the joyful and festive spirit of the occasion. It is set within a serious classical framework, emphasizing a majestic exposition that captures the cultural significance of the seasonal celebration.

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193. (A) P-1, Q-2, R-3, S-4
Different musical forms in the classical and semi-classical traditions are strictly associated with specific rhythmic cycles. Some genres utilize majestic and resonant talas, while others are performed in syncopated cycles that enhance emotional depth. Devotional and instrumental styles also have their own characteristic rhythmic frameworks. Ensuring the correct pairing of each form with its corresponding tala is essential for an authentic performance.

194. (A) Both A and R are true and R is the correct explanation of A.
A specific lineage in the percussion tradition is famous for its intricate use of complex rhythmic divisions in its expandable compositions. This aesthetic focus emphasizes syncopation and off-beat phrasing, often starting from unstressed positions in the cycle. By exploring these challenging rhythmic relationships, the school has developed a unique stylistic identity that highlights mathematical precision and the sophisticated manipulation of the tala.

195. (A) Both Statement I and Statement II are correct.
Instrumental compositions for stringed instruments were created by specific historical figures, leading to distinct styles categorized by their rhythmic features and tempos. One style focuses on slow and dignified exposition, while another is designed for fast and energetic performances. Understanding these different approaches is essential for accurately performing the diverse repertoire of classical instrumental music and for recognizing the contributions of its founders.

196. (D) Rau
A specific rhythmic technique in percussion involves the adaptation of fluid and intricate melodic phrasing to the instrument. This approach creates a smooth and aesthetic flow of sound, connecting syllables seamlessly during a performance. By mimicking the continuous motion of vocal patterns, the percussionist produces a graceful auditory experience that highlights the instrument's tonal richness and the artist's ability to maintain rhythmic momentum.

197. (C) A continuous chain or string of rhythmic phrases linked together
This rhythmic term refers to a continuous chain of patterns that are closely linked together to create a sense of momentum and flow. It is often used in the concluding sections of a performance to build energy and showcase technical agility. By executing these phrases as an uninterrupted string of sound, the percussionist produces a vibrant auditory effect that enhances the climactic finish.

198. (B) Playing as loud as possible at all times
The aesthetics of a rhythmic composition depend on clarity of sound, structural balance, and the maintenance of a steady tempo. However, performing with excessive volume at all times is not an essential or desirable quality. Instead, the focus should be on tonal variety and the subtle application of weight, ensuring that the structural and emotional nuances of the piece are effectively communicated.

199. (D) A vocal form similar to Dhrupad but strictly in Jhaptal
This serious vocal form is a classical genre that shares many characteristics with ancient musical traditions but is uniquely performed in a ten-beat rhythmic cycle. Its aesthetic emphasizes structural purity, pure notes, and a dignified exposition. This specific metric framework distinguishes it from other serious vocal styles, making it a distinct and historically significant part of the Hindustani classical vocal repertoire today.

200. (A) Aamad
In traditional dance, the formal entry of the performer into the rhythmic phase is marked by a specific composition. This piece serves to establish the dancer's posture and the tempo of the recital, bridging the initial static poses with dynamic movement. It is an essential structural component that sets the rhythmic framework for the performance, ensuring a smooth transition into more complex sequences.

201. (C) Quaida
A foundational expandable composition in the percussion repertoire allows for the systematic creation of variations from a seed theme. This development must follow strict grammatical

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rules, ensuring that all permutations only use syllables found in the original motif. This form is essential for training, as it teaches the performer how to logically expand a theme while maintaining structural consistency during a solo performance.

202. (A) Quaida
The systematic arrangement of primary percussive syllables to teach foundational strokes is characteristic of an expandable composition. This form serves as the basis for learning rhythmic development through permutations, following strict rules. By using these central bols, the student explores various patterns while ensuring all variations remain logically connected to the theme, making it a core element of the traditional drumming training.

203. (D) Intricate and complex mathematical chalans with beautiful phrasing
A prominent stylistic school in the percussion tradition is known for its intricate and mathematically complex phrasing in fixed compositions. These pieces are highly regarded for their aesthetic beauty and technical difficulty, reflecting the unique artistic heritage of the lineage. By focusing on these sophisticated arrangements, the school has developed a distinct identity that emphasizes refined sound production and challenging rhythmic structures.

204. (B) Damdar Tihai
A rhythmic resolution in percussion is structured with a phrase repeated three times to conclude on the first beat of the cycle. This specific type includes a calculated pause between each repetition, which adds a sense of rhythmic space and balance. This feature distinguishes it from other resolutions that are performed without gaps, providing a distinct auditory quality that enhances the final resolution.

205. (A) Both Statement I and Statement II are correct.
The term for a fixed composition has different meanings depending on whether it refers to vocal or instrumental music. In the vocal tradition, it signifies the main part of a song with its specific sections. In the instrumental context, it refers to a predetermined rhythmic composition with fixed strokes. Both are essential structural elements that provide the framework for performance and improvisation.

206. (D) Dadra
This semi-classical vocal and rhythmic form is characterized by its lively nature and the use of vibrant percussive variations. It is traditionally performed in a six-beat cycle and emphasizes an energetic interplay between the singer and the percussionist. The focus on high-speed patterns and emotional expression makes it a popular and spirited genre, providing a dynamic conclusion or contrast within a recital.

207. (A) Rela or Paran
Percussion compositions that utilize complex and forceful syllables are often derived from high-speed or heavy drum traditions. Some forms focus on an unbroken stream of sound at rapid tempos, while others use resonant strokes to produce a powerful tonal impact. Both types of pieces are highlights of the repertoire, showcasing the performer's technical agility and command over the diverse sounds.

208. (A) Both A and R are true and R is the correct explanation of A.
The aesthetic of a smooth rhythmic flow in percussion is similar to the continuous melodic slides used in vocal or string music. This technique maintains an unbroken auditory stream, connecting each stroke seamlessly to create a fluid and graceful effect. By mastering this continuous motion, the percussionist enhances the tonal beauty of the performance, highlighting the instrument's ability to produce expressive sequences.

209. (B) A gat with three parts played in three different layas (single, double, quadruple)
This specialized fixed percussion composition is structured into three sections, each presented at a different rhythmic speed. The progression through single, double, and quadruple time highlights the performer's ability to navigate different layas while maintaining the composition's structural integrity. It is a sophisticated display of timing and control, providing a multifaceted and intellectually engaging rhythmic experience during a solo performance.

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seed composition into a detailed and multifaceted display of rhythmic creativity and skill.

245. (D) Statement I is incorrect but Statement II is correct.
The introductory solo composition in a percussion recital is characterized by its swinging and syncopated aesthetic, rather than by strict and simple beats. This form allows for rhythmic variations and an ambiguous gait that establishes the mood of the tala. This flexibility is essential for creating a sophisticated rhythmic environment that serves as an expressive foundation for the more technical sections that follow.

246. (B) It provides a vibrant, energetic, and lively conclusion to light-classical pieces.
Vibrant and rapid rhythmic patterns are used to create an energetic and lively conclusion to semi-classical musical performances. These sequences provide a dramatic contrast to the earlier emotional sections, building momentum and bringing the recital to a climactic finish. This technical display allows the percussionist to showcase agility and precision, ensuring that the performance ends on a high-spirited and tonally rich note.

247. (D) Delhi
An ancient lineage in the percussion tradition is distinguished by its use of specific syllables in its foundational expandable compositions. These pieces are governed by strict grammatical rules and prioritize clear sounds produced on the rim of the drum. This school emphasizes structural balance and technical precision, maintaining a refined and subtle approach to rhythmic development that has significantly influenced the solo repertoire.

248. (A) Rang-Rela
A specialized percussion composition combines the high-speed rhythmic flow of an unbroken stream of sound with the complex, non-expandable structure of a fixed piece. This integrated form showcases both technical agility and tonal richness within a single sequence, creating a dynamic auditory experience. It allows the performer to explore diverse syllable arrangements while maintaining the continuous momentum of a rapid and technical solo.

249. (C) Devotional sincerity and relatively simpler rhythmic accompaniment
The presentation of this devotional musical form focuses on spiritual sincerity and emotional expression through song. It typically utilizes relatively simpler rhythmic accompaniment to ensure that the emphasis remains on the religious poetry rather than on complex technical displays. Its accessibility and focus on devotion make it a widely practiced genre that serves as a vehicle for prayer and cultural connection.

250. (A) The foundational rhythmic cycle serving as a metrical anchor
The basic metric unit of a rhythmic cycle is established by a standardized sequence of percussive syllables that identify a specific tala. This pattern is inherently non-expandable and serves as the primary metrical anchor for any classical performance. It provides a constant reference point for performers, ensuring rhythmic synchronization even while executing complex melodic elaborations or intricate percussive improvisations during a recital.

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251. (B) Expandable and nonexpendable compositions
The study of compositional forms in traditional music identifies the Bandish as a fundamental concept. Within this musical framework, these structures are divided into two primary categories. The first type allows for improvisation and elaboration during performances, while the second type remains fixed according to the creator's original rhythmic and structural design without any internal expansion.

252. (A) It is rendered exactly as conceived without rhythmic expansion.
A nonexpendable composition is characterized by a strict structural design established by its creator. During a musical performance, this specific form is presented precisely as it was initially conceived. It does not provide any opportunity for the musician to incorporate spontaneous alterations or internal rhythmic expansions, ensuring the integrity of the original rhythmic phrases and structural beauty remains intact.

253. (C) Elaborate and improvise upon the foundational core structure.
An expandable composition serves as a versatile framework within the traditional musical system.

219. (A) Both A and R are true and R is the correct explanation of A.
Rhythmic compositions originally developed for ancient barrel drums have been adapted into the modern percussion repertoire to enhance solo performances. These pieces feature heavy, resonant syllables and forceful strokes that add technical variety and power to a recital. By incorporating these traditional barrel drum elements, percussionists can showcase a wider range of tonal possibilities and technical strength during their performances.

220. (B) Padhant
The vocal rendering of a rhythmic composition before it is played on the instrument is a traditional practice that helps clarify the structure and timing of the piece. It involves reciting the percussive syllables with their correct weight and emphasis. This practice is essential for both teaching and performance, ensuring that the rhythmic patterns are accurately communicated and understood before being executed.

221. (C) 3
A common rhythmic resolution in percussion is structured with a phrase repeated three times to conclude on the first beat of the cycle. This triple repetition serves as a clear and decisive formal ending for a section or piece. It provides a sense of rhythmic closure and is a fundamental tool for maintaining timing and synchronization between the performer and the underlying tala.

222. (D) Bhakti (Devotion)
This musical form is primarily dedicated to expressing spiritual themes and religious surrender through song. Its main mood is centered on devotion, focusing on the communication of spiritual poetry rather than on complex classical techniques. As a popular genre, it serves as a vehicle for prayer and meditation, making it a significant part of the musical and cultural life across various communities.

223. (A) Mathematical syncopation, emphasizing cross-rhythms (layakari)
This specialized rhythmic form is defined by its focus on mathematical syncopation and the use of complex cross-rhythms. It involves the logical distribution of syllables to create challenging patterns that explore sophisticated time manipulation. This approach showcases the performer's technical precision and ability to navigate intricate rhythmic relationships within the tala cycle, providing a sophisticated and intellectually engaging display of drumming.

224. (B) Heavy Parans
An ancient lineage in the percussion tradition is distinguished by its focus on clear sounds produced with specific fingers and its emphasis on structural balance in foundational expandable pieces. Its repertoire avoids the heavy, resonant strokes derived from barrel drum traditions. Instead, it prioritizes a refined and subtle approach to rhythmic development, maintaining a stylistic identity that is distinct from more forceful drumming schools.

225. (A) Both Statement I and Statement II are correct.
Fixed percussion compositions are characterized by their intricate and predetermined structures, which do not allow for systematic development or expansion. These pieces must be performed exactly as originally composed, focusing on the precise arrangement of syllables. This structural rigidity ensures that the specific stylistic character and mathematical beauty of the composition are preserved, reflecting the unique traditions of the musical lineage.

226. (A) Rela
This rhythmic composition creates an intense and mesmerizing effect through a rapid, unbroken stream of sound. It involves the execution of specific syllables at an extremely fast tempo to produce a continuous auditory flow. The success of the piece depends on the performer's ability to maintain clarity and precision while playing at high speed, making it a highlight of technical display.

227. (C) Lehara/Nagma
During a solo percussion recital, a recurring melodic phrase played on a secondary instrument provides the essential reference point for the rhythmic cycle. This constant melody helps the performer and audience track the tala while the soloist executes complex improvisations and variations. Its presence is crucial for maintaining rhythmic synchronization, ensuring that the primary beat remains clear throughout the diverse sections of the performance.

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systematic partitioning allows for a clear and organized development of the rhythm.

262. (B) Rapid, continuous, flowing patterns at accelerated tempos.
The Rela is a specialized compositional form that emphasizes speed and dexterity. It is primarily characterized by the use of rapid, continuous, and flowing rhythmic patterns. These sequences are designed to be executed at highly accelerated tempos, creating a dense and textured sound. Despite the fast pace, the performer must ensure that each instrumental syllable remains distinct and clear during the presentation.

263. (C) The clarity of the instrumental syllables.
Performing a Rela requires a high degree of technical skill and musicality. While the focus of this composition is on achieving rapid tempos and demonstrating physical dexterity, maintaining the clarity of the instrumental syllables is essential. This ensures that the dense texture of sound produced at accelerated speeds remains intelligible and aesthetically pleasing, highlighting the complexity and precision of the rhythmic work.

264. (D) Bant, Rela, and Rau
Rhythmic elaboration in traditional music involves several distinct compositional forms that offer varying textures and techniques. Three indispensable forms utilized for this purpose are the Bant, the Rela, and the Rau. Each of these structures operates according to specific principles, ranging from systematic partitioning and distribution of phrases to the execution of rapid, flowing patterns that emphasize speed and technical mastery.

265. (A) Highly textured and dynamic
By meticulously studying various compositional forms such as the Bant, Rela, and Rau, a musician acquires a diverse range of techniques. These skills enable the performer to present a rhythmic recital that is described as highly textured and dynamic. This approach showcases the extensive complexity of rhythm through the use of structural distribution, rapid flowing patterns, and unique aesthetic characteristics.

266. (B) As a short, fixed, and nonexpendable composition.
In the study of percussion compositions, the Tukda occupies a specific role within the performance framework. It is categorized as a short and fixed structure that does not allow for internal expansion. As a nonexpendable form, it is typically prepared in advance and performed exactly as composed, often serving to provide a brief yet impactful resolution to a rhythmic sequence.

267. (B) Pre-composed brilliance and structural brevity.
The Tukda is distinguished from expandable forms of rhythm by its specific structural attributes. It relies heavily on pre-composed brilliance and structural brevity rather than on the performer's ability to improvise or elaborate internally. This type of composition is designed to deliver a concise and powerful impact, often concluding with a cadential flourish that brings the rhythmic sequence to a resolution.

268. (A) Brief introductory or concluding phrase leading to the focal beat.
The Mukhada serves as an important structural marker within a rhythmic presentation. It is a brief phrase that can function as either an introductory statement or a concluding element. Its primary purpose is to lead the listener directly toward the focal beat of the rhythmic cycle. By providing aesthetic punctuation, it helps organize the continuous flow of the musical performance.

269. (C) A specific rhythmic phrase repeated exactly three times.
A Tihai is a powerful mathematical device used frequently in classical rhythm. It is defined by a specific rhythmic phrase that is repeated exactly three times in succession. This repetitive structure is carefully calculated to ensure that the final note culminates flawlessly on the most significant beat of the rhythmic cycle, demonstrating the intricate balance between mathematical precision and musical aesthetics.

270. (D) Mathematics and aesthetics.
The study of nonexpendable compositions such as the Tihai, Tukda, and Mukhada highlights a fundamental aspect of classical rhythmic presentations. These forms require a delicate

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236. (B) Mukhada
A short and attractive rhythmic phrase serves as a decorative approach to the first beat of a cycle. This brief composition is non-expandable and is used to beautify the arrival at the Sam, providing a crisp transition. Its primary function is to enhance the rhythmic flow and add aesthetic interest to the structural signpost of the underlying tala, making it an attractive lead-in.

237. (C) Lucknow
A prominent stylistic school in the percussion tradition is noted for its close relationship with classical dance. This influence is reflected in the use of expressive and theatrical syllables that mirror dance movements and emotional character. The lineage emphasizes a lyrical and graceful approach to rhythmic development, incorporating specific bols that enhance the aesthetic and expressive qualities of its unique and vast repertoire.

238. (D) Dadra Tala (6 beats)
This semi-classical vocal and rhythmic form is traditionally performed within a six-beat cycle. This foundational tala supports the lively and romantic character of the genre, providing a structured framework for emotional elaboration and vibrant percussive variations. Maintaining this precise relationship between the musical form and its corresponding rhythmic cycle is essential for an authentic and stylistically accurate performance of this tradition.

239. (A) Atita
A rhythmic resolution in percussion typically aims to conclude exactly on the first beat of the cycle. However, some advanced variations involve an ending that occurs slightly after this expected point. This specific type of resolution finishes exactly one beat after the Sam, creating a sophisticated and unexpected rhythmic effect. Such patterns require expert timing to ensure they eventually resolve back into the tala.

240. (B) Laya (tempo control), Wazan (tonal weight), and Nikas (clarity of sound)
The aesthetic quality of a performance on a percussion instrument is primarily evaluated on tempo control, tonal weight, and clarity of sound. These factors ensure that the structural and emotional nuances of the rhythmic compositions are effectively communicated. By maintaining a steady tempo and producing clear, resonant strokes, the performer demonstrates technical mastery and artistic sensitivity, ensuring a successful and balanced presentation.

241. (B) Gazal
This poetic musical form evolved from Sufi poetry and emphasizes themes of love, longing, and philosophical reflection. It consists of rhyming couplets set to melodic and rhythmic frameworks that enhance the emotional delivery of the text. The genre prioritizes the expressive communication of the poetry, making it a sophisticated and beloved part of the vocal music tradition that resonates deeply with listeners.

242. (A) Both A and R are true and R is the correct explanation of A.
A specialized type of percussion composition is traditionally considered non-expandable because it is a mathematically fixed structure. Altering these pieces through spontaneous variations would destroy their specific compositional identity and aesthetic character. Instead, they are valued for their intricate and predetermined arrangements of syllables, which showcase the performer's memory and technical precision during a solo recital, serving as finished artistic statements.

243. (C) Controlled, intricate finger technique primarily on the Syahi (black spot)
The production of a continuous, buzzing flow of syllables in a high-speed rhythmic composition requires exceptional finger control. This technique is primarily executed on the central part of the drum's surface to produce a rapid and unbroken stream of sound. Maintaining extreme clarity at such speeds is essential for the aesthetic success of the piece, showcasing the performer's technical agility and precision.

244. (D) Prastar
This term refers to the systematic expansion or logical development of a rhythmic theme through the creation of variations. It involves the permutation of the original syllables to explore diverse patterns while strictly adhering to the grammatical rules of the motif. This process is central to solo percussion, transforming a simple

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228. (D) Kajari
This semi-classical vocal genre originated in regional folk traditions and is deeply associated with the rainy season. Its lyrics often use local dialects and celebrate the unique atmosphere and emotional experiences of the monsoon. As a significant part of the cultural heritage of northern India, it represents the artistic expression of regional folk communities, reflecting the natural and seasonal cycles of life.

229. (C) Continuous, breathless intensity directly leading to the Sam
A specific type of rhythmic resolution in percussion is characterized by a continuous and intense auditory flow leading directly to the first beat of the cycle. This structure is performed without any pauses between its repetitions, creating a sense of urgency and technical precision. This breathless execution distinguishes it from other resolutions that include calculated rests, adding a sophisticated and energetic quality to the finish.

230. (A) Both A and R are true and R is the correct explanation of A.
The aesthetic success of a romantic semi-classical vocal form depends on the creative melodic phrasing of its lyrics. By varying the musical interpretation of a single line of poetry, the singer reveals multiple emotional nuances. This focus on expressive depth and delicate ornaments makes the performance highly personal and evocative, prioritizing the communication of sentiment over the rigid application of melodic rules.

231. (D) Fast tempo
Modern classical vocal compositions are typically divided into slow and fast categories, each serving a different aesthetic role. The faster pieces are designed for melodic brilliance and rapid improvisations, providing an energetic and technically demanding section of the performance. Understanding these tempo distinctions is essential for organizing a classical recital and for accurately interpreting the diverse repertoire of the Hindustani classical tradition.

232. (A) It blends praise-oriented poetry with percussive bols.
A specialized rhythmic composition in dance integrates percussive syllables with poetic verses that glorify divine figures. It aims to evoke a devotional sentiment and utilizes the heavy, resonant strokes of the barrel drum tradition for a majestic effect. While it is a fixed piece that emphasizes spiritual praise, its powerful sound and structured rhythm make it a significant part of the traditional repertoire.

233. (C) Precise rhythmic footwork and body movements synchronized with the syllables
The execution of a rhythmic composition in traditional dance requires precise footwork and body movements that are perfectly synchronized with the percussive syllables. This synchronization highlights the technical precision and control of the dancer, as every movement must match the underlying rhythmic framework of the tala. This practice is essential for showcasing agility and rhythmic strength throughout the various stages of the recital.

234. (A) The Khali section (non-resonant), mirroring the structure of the Tali section
A foundational expandable composition in percussion is structured into two main parts, with the second half typically featuring a non-resonant section. This part mirrors the structure of the first half but uses unstressed bols to provide sonic contrast. This balanced arrangement is fundamental for defining the structural divisions of the tala cycle, ensuring that the rhythmic framework remains clear during the development of variations.

235. (B) Both Statement I and Statement II are incorrect.
Instrumental compositions for stringed instruments are categorized by their tempos and technical focuses. One style is traditionally performed at a slow speed and emphasizes melodic slides and structural clarity. Conversely, another style is designed for fast execution, showcasing technical agility and rapid percussive patterns. Understanding these tempo differences is essential for accurately identifying and performing the diverse repertoire associated with various musical lineages.

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This specific type of musical structure empowers the performer to methodically elaborate on the core foundation during a live recital. By allowing for systematic improvisation, it enables the expansion of rhythmic and aesthetic dimensions, highlighting the delicate interplay between the fixed rules and the performer's artistic presentation.

254. (D) Structural beauty and tonal balance during execution.
The execution of traditional bandishen requires a comprehensive understanding of several key artistic elements. Performers must focus on achieving a harmonious blend of tonal resonance and rhythmic clarity. The structural beauty and the balance of tones are considered central to the presentation, as they ensure that the aesthetic demands of the musical context are met while maintaining rhythmic integrity.

255. (C) The clarity of the rhythmic phrases and the structural integrity.
A successful presentation of a musical composition necessitates a precise balance between established rhythmic rules and aesthetic requirements. The performer must ensure that the structural integrity of the piece is preserved throughout the recital. Specifically, the delivery must emphasize clear rhythmic phrases, showcasing the internal coherence and the resonance of the composition within the specific framework of the musical tradition.

256. (B) It functions as the basic rhythmic cycle or time-keeping framework.
The Theka is a foundational element in the study of percussion instruments. It serves as the primary time-keeping framework and the basic rhythmic cycle that anchors an entire musical performance. This fundamental structure provides a necessary point of reference for all subsequent developments, allowing musicians to maintain temporal consistency while exploring more complex and elaborate compositions during their presentations.

257. (D) Introductory, expandable composition establishing mood and pacing.
The Peshkar is typically utilized at the beginning of a rhythmic performance. As an introductory composition, its primary function is to establish the overall mood and the structural pacing of the recital. Because it is categorized as an expandable form, it allows the performer to gradually build the rhythmic foundation, preparing the audience for more intricate and rule-bound elaborations.

258. (A) Quaida
The Quaida is a significant compositional form that acts as the bedrock for rhythmic elaboration in percussion music. It is defined by its highly structured and rule-bound nature, providing a rigorous framework for musicians to follow. This foundational piece requires a systematic approach to development, ensuring that any expansions or variations remain strictly aligned with the core principles of the composition.

259. (C) Logical and sequential expansion of original syllables.
Studying the prastar of a specific rhythmic composition involves a meticulous process of development. This method requires the logical and sequential expansion of the original syllables used in the primary piece. By creating various permutations and combinations, performers can explore complex patterns while strictly adhering to the fundamental rules, thereby demonstrating a profound command over the structural development of the rhythm.

260. (A) Paltas
In the detailed analysis of rhythmic structures, the term prastar refers to the systematic expansion of a foundational composition like the Quaida. This process is also commonly known as Paltas within traditional musical circles. Mastering these variations is essential for performers, as it involves creating intricate combinations of syllables that maintain the integrity and rules of the original rhythmic framework.

261. (D) Rhythmic phrases are systematically distributed and partitioned.
The Bant is a unique type of expandable composition found in the repertoire of percussion instruments. Its structural approach is distinguished by the way rhythmic phrases are handled during execution. These phrases are systematically distributed and partitioned throughout the piece, offering a distinct method of elaboration compared to other forms. This

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210. (A) It intentionally uses mixed notes to enhance emotional expression (Bol-banao).
This semi-classical vocal genre prioritizes emotional elaboration and romantic expression, often using mixed notes to enhance the aesthetic appeal of the melody. The focus is on the creative phrasing of lyrics to reveal multiple shades of sentiment. This flexible approach to melodic rules makes it a highly evocative and personal genre, where the expressive depth of the performance is a primary goal.

211. (C) Tappa
This vocal form originated in the Punjab region and is unique for its use of rapid and unpredictable melodic patterns. It requires exceptional technical skill and breath control to navigate its complex sequences continuously. As a highly specialized classical genre, it reflects its folk roots while demanding an advanced level of vocal agility, making it one of the most challenging styles.

212. (D) Simplify the Theka to provide a clear, steady rhythmic base
When accompanying fast and intricate vocal sequences, the percussionist's main duty is to provide a clear and stable rhythmic foundation. By simplifying the basic cycle and avoiding complex percussive patterns, the accompanist ensures that the singer has a reliable metric reference. This supportive approach is essential for maintaining the overall balance of the performance, allowing the vocalists to explore technical complexities.

213. (C) A unique, unrepeatable Gat that exhibits high complexity
A specialized type of fixed percussion composition is known for its non-repeating and complex sequence of syllables. It serves as a unique rhythmic statement that does not allow for systematic development or expansion. The length and intricacy of the bols showcase the performer's technical mastery and memory, as they must execute a wide variety of sounds within a predetermined structural framework.

214. (B) Rang-Rela
A percussion composition that integrates high-speed rhythmic flow with a variety of colorful and aesthetically pleasing syllables is designed to showcase tonal richness. This form combines the intensity of continuous motion with vibrant bol arrangements, creating a dynamic auditory experience. It allows the performer to explore the diverse possibilities of the instrument while maintaining an unbroken stream of sound during a solo recital.

215. (A) Both Statement I and Statement II are correct.
The foundational footwork of a traditional dance form is used to demonstrate rhythmic precision and technical mastery. It involves executing complex patterns of steps that correspond to percussive syllables within the tala cycle. This practice is essential for every dancer, as it serves as the base for exploring various tempos and rhythmic divisions, forming the core technical element of a complete performance.

216. (A) Masitkhani Gat
This traditional instrumental style for stringed instruments is performed at a slow tempo and typically begins on the twelfth beat of a sixteen-beat cycle. It focuses on a dignified and serene exposition of the raga, utilizing specific stroke patterns and tonal slides. This approach is fundamental to the instrumental repertoire, providing a structured framework for exploring melodic nuances within a metric cycle.

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217. (C) Tappa - Chautal
Classical and semi-classical musical forms are strictly associated with specific rhythmic cycles and accompaniment styles. Ancient traditions often utilize majestic barrel drums, while modern styles are typically paired with the tabla. Semi-classical genres also have their own characteristic talas that support their unique emotional and technical features. Understanding these correct pairings is essential for an authentic and stylistically accurate musical performance.

218. (A) A piece or fragment
This rhythmic term refers to a short, fixed percussion composition that functions as a piece or fragment of a larger performance. It is a non-expandable piece that typically concludes within a few cycles of the tala, often with a three-part resolution. These concise segments are used to demonstrate precision and rhythmic clarity, serving as predetermined structural elements in both solo and accompaniment.

integration of two core elements: mathematics and aesthetics. While the structures rely on precise calculations and specific repetitions to reach the focal beat, they also serve as important markers that provide beauty and punctuation.

271. (C) Sophisticated, nonexpendable form with unique gaits.
The Gat is recognized as a highly sophisticated and nonexpendable composition within the traditional repertoire. It is characterized by its unique rhythmic gaits and intricate structural patterns. Unlike expandable forms, the Gat is typically pre-composed and requires the performer to adhere to its specific phrasing and syncopation. This form showcases the diverse approaches used by rhythmists to create complex musical sequences.

272. (B) Diverse approaches to syncopation and phrasing.
Examining the various kinds of Gat compositions provides deep insight into the technical aspects of classical rhythm. An in-depth exploration reveals the diverse approaches to syncopation and phrasing employed by musicians. By understanding these variations, performers can better appreciate the complex structural patterns and unique gaits that define this sophisticated, nonexpendable form, ultimately enriching their overall command of traditional musical repertoire.

273. (D) Specific tonal colors and aesthetic variations.
While the standard Rela focuses on rapid and flowing patterns, the Rang-Rela is considered a specialized variation of this form. It is distinguished by the incorporation of specific tonal colors and aesthetic variations. This addition enhances the rhythmic texture, allowing the performer to introduce nuanced musical qualities into the fast-paced composition while maintaining the speed and dexterity required by the original structure.

274. (A) Paran
The Paran is an essential composition known for its weighty and powerful character. It is primarily characterized by the use of forceful, resonant syllables. These specific rhythmic sounds are often derived from older percussion traditions, such as those associated with the Pakhawaj. The performance of a Paran adds a robust texture to the repertoire, emphasizing strength and clarity in its execution.

275. (C) Distinct execution and strict adherence to structure.
The Fird is a unique compositional entity that requires specific technical skills from a performer. According to traditional standards, this form demands distinct execution techniques and a strict adherence to its pre-composed structure. By following these requirements, the musician ensures that the rhythmic integrity and intended aesthetic nuances of the Fird are preserved throughout the presentation, reflecting the disciplined nature.

276. (A) Each Gharana has its own distinct vocabulary and philosophy.
Studying compositions from different Gharanas is essential because every traditional school of music possesses its own distinct stylistic vocabulary and structural philosophy. These variations influence how a musician approaches rhythmic development and aesthetic presentation. Understanding these differences allows performers to appreciate the diverse ways in which regional and historical nuances shape the interpretation and execution of traditional musical forms across traditions.

277. (D) Emphasizing different tonal qualities and expansion rules.
A Quaida can vary significantly depending on the Gharana it originates from. One school might prioritize a particular tonal quality and specific rules for expansion, while another Gharana might focus on entirely different structural aesthetics. These variations reflect the unique philosophies of each traditional school, demonstrating that even foundational compositions are subject to diverse regional and historical interpretations within rhythm.

278. (B) Regional and historical stylistic nuances.
The presentation and interpretation of Gats are not uniform across all traditions but vary significantly between different Gharanas. These variations reflect regional and historical stylistic nuances that have developed over generations. By examining these differences, musicians gain a better understanding of how unique structural

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philosophies and stylistic vocabularies contribute to the rich diversity and complexity found in classical musical performances.

279. (C) Lively and repetitive rhythmic form for semi-classical music.
Laggi-Ladi is a specific rhythmic form primarily utilized in the accompaniment of semi-classical music. It is described as a lively and repetitive composition that provides a brisk variation to the performance. This form is often used to engage the audience through its energetic patterns, contrasting with the more solemn and structured developments typically found in other classical percussion compositions during recitals.

280. (D) Brisk, engaging variation contrasting with solemn developments.
In a musical presentation, Laggi-Ladi sections introduce a specific kind of rhythmic variety. These parts are characterized by their brisk and highly engaging nature, which serves as a notable contrast to the more solemn and systematic structural developments of a Quaida. By incorporating these lively variations, performers can create a dynamic and comprehensive aesthetic experience that highlights the stylistic diversity of rhythm.

281. (A) Khayal
In the study of classical vocal music, the Khayal is identified as a prominent and significant compositional form. It is highly valued for its aesthetic depth and the imaginative elaboration it allows. This framework provides vocalists with the structure needed to explore melodic nuances intricately, making it a central element in the repertoire of those performing traditional Indian classical vocal music today.

282. (B) A structured yet flexible framework to explore melodic nuances.
The Khayal composition offers a unique advantage to performing vocalists by providing a framework that is both structured and flexible. This balance allows the artist to engage in imaginative elaboration while intricately exploring various melodic nuances. Such a design ensures that while there is a foundational structure to follow, there is also ample room for creative expression and aesthetic depth.

283. (B) A slow, dignified tempo providing a solemn foundation.
The Masitkhani Gat is a revered composition used in classical instrumental music, particularly for string instruments. Its defining characteristic is a slow and dignified tempo. This unhurried pace provides a solemn foundation for the musician to perform detailed melodic improvisations. Additionally, this specific type of Gat is known for starting its structural sequence on a designated beat of the rhythmic cycle.

284. (A) Faster tempo and brisk, lively rhythmic patterns.
The Raza Khani Gat is distinguished from the Masitkhani Gat primarily through its tempo and rhythmic style. Unlike the slow and solemn pace of the Masitkhani form, the Raza Khani version is characterized by a much faster tempo. It features brisk and lively rhythmic patterns that emphasize technical execution, providing a dynamic contrast to the unhurried melodic improvisation of slower Gats.

285. (C) Rapid technical execution and rhythmic agility.
During an instrumental performance, the Raza Khani Gat focuses primarily on demonstrating the performer's rapid technical execution and rhythmic agility. This fast-paced composition uses brisk and lively patterns to showcase technical skill. It serves as an expressive contrast to slower forms, allowing the musician to highlight their ability to navigate complex rhythms and maintain speed while following specific compositional constraints.

286. (D) Emotional expression and lyrical romanticism.
The Thumari is a widely recognized form within semi-classical music, celebrated for its profound emphasis on emotional expression. It prioritizes lyrical romanticism and the interpretation of text over the strict rigidities often found in pure classical forms. This focus allows performers to convey deep sentiments and evocative themes, making it a central part of the diverse aesthetic spectrum of music.

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287. (C) Brisker pace with lighter, rhythmic poetic themes.
While the Dadra is closely related to the Thumari, it is distinguished by several key characteristics. It is generally performed at a relatively brisker pace and relies on poetic themes that are lighter and more rhythmic in nature. This semi-classical form offers a different aesthetic experience by blending these rhythmic elements with emotional nuances, contributing to the rich variety of styles.

288. (B) Tappa
The Tappa is a highly specialized semi-classical composition that stands out due to its technical complexity. It is specifically known for incorporating rapid melodic leaps and intricate vocal acrobatics. This style offers a distinct contrast to the lyrical flow of forms like the Thumari, requiring the performer to demonstrate exceptional vocal control and agility while navigating its demanding melodic structures.

289. (D) Longing and rain during the monsoon season.
The Kajari is a seasonal composition that holds a significant place in the semi-classical repertoire. It is traditionally associated with the monsoon season, a time often reflected in its thematic content. The lyrics typically evoke feelings of longing and describe the rainy environment. This form illustrates how regional and seasonal variations contribute to the emotional and aesthetic variety found in music.

290. (A) The month of Chaitra in the spring season.
The Chaiti is a traditional semi-classical form that is sung during a specific time of the year. It is associated with the Hindu month of Chaitra, which occurs during the spring season. The composition reflects the festive atmosphere and the emotional nuances of this time, providing a musical representation of the seasonal transition and the aesthetic characteristics of spring festivities.

291. (C) Ancient and rigorously structured classical vocal form.
The Dhrupad is described as the most ancient and rigorously structured composition within the classical vocal tradition. Performing this form requires immense vocal control and rhythmic precision from the singer. Furthermore, it is characterized by its spiritual depth, making it a cornerstone of classical music that demands a serious and disciplined approach to both its technical execution and its expressive qualities.

292. (A) Set to a 14-beat cycle with Holi festival themes.
The Dhamar is a rhythmic vocal composition that shares much of the solemnity found in the Dhrupad form. However, it is uniquely distinguished by its structural and thematic elements. It is specifically set to a 14-beat rhythmic cycle. Additionally, the themes of Dhamar compositions are frequently related to the Holi festival, blending complex rhythmic applications with specific cultural celebrations.

293. (D) Jhoola
Within the spectrum of light and seasonal music, the Jhoola occupies a specific role. It is explicitly described as a seasonal composition that depicts the swinging festival. This form allows musicians to explore lighter facets of the repertoire, using music to represent traditional festivities. Like other seasonal forms, it contributes to the holistic understanding of the compositional breadth of classical music.

294. (B) Spiritual surrender and divine praise.
The Bhajan is a purely devotional compositional form that focuses on religious and spiritual themes. Its primary thematic focus is on the concepts of spiritual surrender and divine praise. By exploring these devotional facets, the Bhajan provides a contrast to more rigorously structured classical forms, highlighting the music's ability to convey profound spiritual messages and foster a sense of surrender.

295. (C) Gazal
The Gazal is characterized as an intricate poetic composition within the broader musical curriculum. It centers on deep thematic elements such as romantic love and philosophical inquiry. This form requires a sophisticated understanding of both poetry and melody to properly convey its complex meanings. By studying the Gazal, performers gain insight into the lyrical and philosophical dimensions of the traditional vocal repertoire.

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(D) Pakhawaj

76. Which prominent feature is found on the right head of Tabla, Pakhawaj, and Mridangam to give them a pitched, resonant sound?
(A) Strings placed inside for vibration.
(B) Black paste for tuning and resonance.
(C) Small metal discs for jingle effects.
(D) Double reeds used for sound production.

77. Which statement correctly describes the structural difference between Mridangam and Khol?
(A) Mridangam is clay, Khol is made of wood.
(B) Mridangam is wind, Khol is a string type.
(C) Mridangam is wood, Khol is terracotta.
(D) Mridangam uses sticks, Khol uses fingers.

78. Match the items in List I with those in List II:
List I: (Percussion Instrument)
P. Khol
Q. Tavil
R. Chenda
S. Tabla
List II: (Region/Style)
1. Kerala
2. North Indian Classical
3. Bengal/Bhakti
4. Carnatic Temple
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

79. What defines the Khanjira?
(A) A frame drum with lizard skin.
(B) A large drum played with sticks.
(C) Kettledrums used in royal courts.
(D) A wind tool for snake charmers.

80. Consider the following statements about the Tabla:
I. It consists of the Dayan (right) and Bayan (left).
II. The Dayan is usually made of wood.
III. The Bayan is usually made of metal or clay.
IV. It evolved during the medieval period.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

81. Identify the incorrect pair regarding playing techniques.
(A) Chenda - Played with two sticks
(B) Dholak - Played exclusively with metallic mallets
(C) Tavil - Played with a stick and thimbles on fingers
(D) Khanjira - Played with one hand

82. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Tavil produces an exceptionally loud and piercing sound.
Reason (R): It is designed to accompany the Nagasvaram in open-air temple processions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

83. All the following are frame drums EXCEPT:
(A) Duff
(B) Chang
(C) Pakhawaj
(D) Khanjira

84. Which concept explains the varying pitch between the center and edge of a Tabla Dayan?
(A) The use of water during a performance.
(B) Sympathetic strings inside the drum.
(C) The physical size of the wooden shell.
(D) The Syahi layer loading the membrane.

85. Consider the following instruments:
I. Nakkara
II. Dhol
III. Sambal
IV. Dholaki
V. Pung
Which of the above statement(s) identify instruments classified as Avanaddha Vadyas?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, II, III, IV, and V
(D) I, III, IV, and V only

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CHAPTER 08
Classification of Musical Instruments

1. According to Bharat's Natyashastra, how many fundamental classes of musical instruments exist?
(A) Two
(B) Three
(C) Four
(D) Five

2. Which statement correctly describes Sharangdev's approach to musical instrument classification?
(A) He maintained the four-fold classification of Bharat.
(B) He discarded Bharat's classification entirely.
(C) He introduced electronic instruments.
(D) He classified instruments based only on playing posture.

3. Match the items in List I with those in List II:
List I: (Instrument)
P. Sitar
Q. Flute
R. Tabla
S. Manjira
List II: (Category)
1. Sushir
2. Avanaddha
3. Ghana
4. Tat
(A) P-1, Q-4, R-3, S-2
(B) P-4, Q-2, R-1, S-3
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-2, S-4

4. What is the definition of a 'Tat Vadya'?
(A) An instrument producing sound through stretched membranes.
(B) An instrument producing sound through air columns.
(C) An instrument producing sound through solid resonance.
(D) An instrument producing sound through stretched strings.

5. Given below are some statements regarding Dr. Lalmani Mishra:
I. He authored 'Bhartiya Sangeet Vadya'.
II. He traced the evolution of instruments from ancient to modern periods.
III. He rejected the concept of Shruti.
IV. He provided detailed structural analysis of the Veena.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

6. Identify the incorrect pair of instrument and its classification.
(A) Ghatam - Ghana Vadya
(B) Pakhawaj - Tat Vadya
(C) Shehanai - Sushir Vadya
(D) Jal-Tarang - Ghana Vadya

7. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Sushir Vadya require blowing of air to produce sound.
Reason (R): The pitch in Sushir Vadya is modulated by altering the length of the air column.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

8. Which of the following is an exception to the Avanaddha Vadya category?
(A) Kartaal
(B) Panav
(C) Patah
(D) Mirdang

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(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-1, R-3, S-2
(C) P-1, Q-4, R-2, S-3
(D) P-1, Q-2, R-4, S-3

54. How is the 'Algoza' defined structurally?
(A) A single long hollow bamboo tube.
(B) Two wooden flutes played at once.
(C) A brass horn used in army bands.
(D) A stringed tool with a wooden bow.

55. Given below are some statements regarding the Claronate (Clarinet) in Indian music:
I. It is an indigenous Indian instrument.
II. It uses a single reed.
III. It has been adapted into Indian folk and classical music.
IV. It uses a complex key system to change pitch.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) I, II, and IV
(D) II, III, and IV

56. Identify the incorrect pair regarding Sushir Vadyas.
(A) Nagasvaram - Single reed
(B) Flute - Edge-blown
(C) Shehanai - Double reed
(D) Maguti - Air reservoir with reeds

57. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Nagasvaram is highly prevalent in South Indian temple rituals.
Reason (R): It is an auspicious instrument (Mangal Vadya) capable of producing high volume suitable for outdoor ceremonies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

58. Which of the following is an exception to the group of reed-based Sushir Vadyas?
(A) Flute
(B) Shehanai
(C) Sundari
(D) Nagasvaram

59. Which concept allows a flute player to produce microtones (Shrutis)?
(A) Using metallic reeds.
(B) Adjusting the tension of the strings.
(C) Striking the instrument harder.
(D) Partially uncovering the finger holes.

60. Consider the following statements about the Sundari:
I. It is a double-reed wind instrument.
II. It is smaller than a Shehanai.
III. It is widely used in Maharashtra.
IV. It is plucked with a wire plectrum.
V. It produces a higher pitch than the Shehanai.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

61. If a performer uses circular breathing to maintain a continuous drone while playing a melody, which instrument are they likely playing?
(A) Sitar
(B) Ghatam
(C) Algoza
(D) Kartaal

62. Given below are two statements:
Statement I: The Maguti (Pungi) consists of a gourd reservoir and two pipe chanters.
Statement II: It is primarily used in classical Dhrupad performances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

63. Arrange the following wind instruments from smallest to largest in typical length:
I. Sundari
II. Shehanai
III. Nagasvaram

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(B) It is utilized solely for rhythmic cycles.
(C) It provides a steady harmonic foundation.
(D) It needs a horsehair bow to produce tone.

20. Which statement correctly identifies the playing technique of the Santoor?
(A) Plucking strings with steel plectrums.
(B) Playing with a hair-covered wood bow.
(C) Blowing air into a vibrating reed pipe.
(D) Striking with light wooden mallets.

21. How is a Sushir Vadya formally defined in Indian musicology?
(A) Instruments requiring membrane vibration.
(B) Instruments requiring metallic resonance.
(C) Instruments requiring wind or air pressure.
(D) Instruments requiring string tension.

22. Identify the incorrect statement about the classification of instruments.
(A) Bharat classified instruments based on their sound production mechanism.
(B) Dr. Lalmani Mishra completely rejected the four-fold classification.
(C) Sharangdev included detailed descriptions of ancient Veenas.
(D) Ghana Vadya are largely idiophones.

23. Identify the correct pair.
(A) Patah - Tat Vadya
(B) Surbahar - Sushir Vadya
(C) Chipli - Avanaddha Vadya
(D) Chenda - Avanaddha Vadya

24. Which of the following is an exception to the Tat Vadya group?
(A) Maguti
(B) Naradiya Veena
(C) Sitar
(D) Dilruba

25. Select the instrument that requires competency in breath control and embouchure.
(A) Sarod
(B) Khol
(C) Shehanai
(D) Manjira

26. Which prominent stringed instrument is played using a smooth glass or metal slide?
(A) Vichitra Veena
(B) Saraswati Veena
(C) Rudra Veena
(D) Sitar

27. Which statement correctly describes the Rudra Veena?
(A) It uses multiple sympathetic wire strings.
(B) It is played with a heavy gut bow.
(C) It is used mostly in Carnatic ensembles.
(D) It has a bamboo tube with two gourds.

28. Match the items in List I with those in List II:
List I: (String Instrument)
P. Sitar
Q. Sarangi
R. Santoor
S. Tanpura
List II: (Characteristic)
1. Bowed
2. Struck with mallets
3. Drone
4. Plucked with Mizrab
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

29. What defines a 'fretless' string instrument?
(A) It is built without a sound-amplifying box.
(B) It cannot produce any melodic ornamentation.
(C) It has no fixed pitch markers on the neck.
(D) It functions using only sympathetic resonance.

30. Consider the following statements about the Sitar:
I. It evolved during the medieval period.
II. It uses curved, movable frets.
III. It is traditionally played with a bow.
IV. It contains sympathetic strings (Tarab).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

31. Identify the incorrect pair relating to Tat Vadya.
(A) Israj - Plucked with fingers
(B) Sarod - Plucked with a Jawa
(C) Dilruba - Played with a bow

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9. What is the best explanation for the inclusion of Jal-Tarang in Ghana Vadya despite using water?
(A) Water acts as a solid at freezing point.
(B) The strikers are composed of hardwood.
(C) Sound comes from striking porcelain bowls.
(D) It was categorized wrongly in history.

10. Consider the following instruments:
I. Veena
II. Sarangi
III. Dotara
IV. Surbahar
V. Tabla
Which of the above statement(s) belong strictly to the Tat Vadya category?
(A) I, II, III, and IV
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

11. If a musician is required to play an instrument using a bow, which instrument would be appropriate?
(A) Sitar
(B) Sarod
(C) Santoor
(D) Violin

12. Given below are two statements:
Statement I: Avanaddha Vadyas are percussion instruments with parchment heads.
Statement II: The Ghatam is a prime example of an Avanaddha Vadya.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

13. Arrange the following ancient musical texts/ scholars in chronological order:
I. Natyashastra (Bharat)
II. Sangeet Ratnakar (Sharangdev)
III. Bhartiya Sangeet Vadya (Dr. Lalmani Mishra)
Which of the above statement(s) is/are correct?
(A) I, II, III
(B) II, I, III
(C) III, I, II
(D) I, III, II

14. Identify the incorrect statement regarding Sushir Vadya.
(A) They are wind instruments.
(B) Flute and Algoza belong to this category.
(C) Nagasvaram is a prominent South Indian Sushir Vadya.
(D) Sound is generated by vibrating strings.

15. A researcher discovers a hollowed-out wooden block with stretched animal skin on both sides. This instrument functions primarily for rhythm. Under which category does this fall?
(A) Avanaddha Vadya
(B) Tat Vadya
(C) Sushir Vadya
(D) Ghana Vadya

16. Identify the correct pair of scholar and their contribution.
(A) Bharat - Invented the Sitar
(B) Sharangdev - Authored Sangeet Ratnakar
(C) Dr. Lalmani Mishra - Authored Natyashastra
(D) Amir Khusro - Authored Bhartiya Sangeet Vadya

17. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Ghatam is made of baked clay.
Reason (R): It is classified as a Ghana Vadya.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

18. Which instrument category directly translates to "solid instruments"?
(A) Ghana Vadya
(B) Tat Vadya
(C) Sushir Vadya
(D) Avanaddha Vadya

19. What is the most distinguishing feature of a drone instrument like the Tanpura?
(A) It executes intricate melodic patterns.

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41. Identify the correct pair.
(A) Santoor - Played with a bow
(B) Violin - Movable frets
(C) Sitar - Jawari bridge
(D) Tanpura - Played with a slide

42. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The jawari (bridge) of the Sitar is gently curved.
Reason (R): It produces a buzzing, rich overtone sound.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

43. Which instrument is famously associated with the term "Shatatantri Veena" in ancient texts?
(A) Sitar
(B) Sarangi
(C) Surbahar
(D) Santoor

44. What is the most appropriate description of the playing technique of the Dilruba?
(A) Plucked instrument with frets like a Veena.
(B) Bowed instrument with frets like a Sitar.
(C) Struck instrument with wooden mallets.
(D) Wind instrument using a double reed.

45. Which statement correctly describes the Israj?
(A) It is solely used as a percussion instrument.
(B) It lacks any frets on its fingerboard.
(C) It is a hybrid of the Sitar and Sarangi.
(D) It is an ancient Sushir Vadya.

46. Define 'Sympathetic strings' (Tarab).
(A) Strings plucked to execute the main melody.
(B) Strings used solely for rhythmic decoration.
(C) Strings tying the frets to the fingerboard.
(D) Strings vibrating due to resonating pitches.

47. Identify the incorrect statement regarding the Violin in Indian music.
(A) Their tuning system is identical to Westerners.
(B) It arrived in India via European travelers.
(C) It is now a core part of Carnatic concerts.
(D) It is played while sitting on the floor.

48. Identify the correct pair regarding the structural material.
(A) Sarod face - Wood
(B) Sitar resonator - Gourd
(C) Tabla bass drum (Bayan) - Jackfruit wood
(D) Flute - Brass

49. All of the following instruments use frets EXCEPT:
(A) Sitar
(B) Sarod
(C) Saraswati Veena
(D) Surbahar

50. Select the correct combination of instruments that are exclusively bowed.
(A) Sarangi, Violin, Dilruba
(B) Sitar, Sarod, Surbahar
(C) Israj, Santoor, Guitar
(D) Dotara, Eaktara, Tanpura

51. Which ancient Sushir Vadya is historically significant as the primary pastoral instrument?
(A) Shehanai
(B) Claronate
(C) Flute (Bansuri)
(D) Maguti

52. Which statement correctly differentiates the Shehanai from the Flute?
(A) Shehanai is a plucked stringed instrument.
(B) Shehanai features keys like a keyboard instrument.
(C) Shehanai cannot play any classical Indian raga.
(D) Shehanai uses reeds, Flute uses air edges.

53. Match the items in List I with those in List II:
List I: (Sushir Vadya)
P. Nagasvaram
Q. Algoza
R. Maguti
S. Shehanai
List II: (Region/Context)
1. South Indian temples
2. Snake charmers
3. North Indian weddings
4. Punjabi/Rajasthani folk

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296. (D) It marks the dancer's formal and majestic entry into the rhythmic cycle.
In a Kathak dance performance, the Aamad serves a vital foundational purpose. It is the composition that traditionally marks the dancer's formal and majestic entry into the rhythmic cycle. By performing the Aamad, the dancer establishes a graceful yet commanding presence on stage, setting the stage for the subsequent rhythmic developments and the overall structural framework of the dance presentation.

297. (A) Tatkar
The Tatkar is a critical element in the study of dance compositions, serving as the primary rhythmic base. It refers to the fundamental footwork patterns that a dancer must master. The focus of Tatkar is on the complex articulation of rhythmic beats through precise foot movements. This foundational form provides the necessary structure for the dancer to explore more intricate rhythms.

298. (B) Syllabic sequence culminating in precise resolution.
A Toda is explicitly defined in the context of Kathak dance as a structural sequence of dance syllables. This composition is designed to provide dynamic bursts of movement during a presentation. It follows a specific path that culminates in a precise and impactful resolution. Understanding the Toda is essential for comprehending how performers navigate the various rhythmic sequences within a choreography.

299. (B) The Pakhawaj
The Paran used in Kathak dance is characterized by its heavy and forceful nature. The rhythmic syllables utilized in this composition are primarily derived from the Pakhawaj, an older percussion instrument. By incorporating these resonant syllables, the dance choreography acquires a robust and powerful texture. This connection highlights the influence of traditional percussion instruments on the structural development of dance forms.

300. (A) Dedicated to the invocation and praise of deities.
The Stuti Paran is a specialized variation of the standard Paran composition found in dance. What makes it distinct is its specific focus on devotional themes. It is dedicated entirely to the invocation and praise of deities. By blending the rhythmic complexity and forceful syllables of the regular Paran with deep spiritual meaning, the Stuti Paran adds a significant layer of devotion.

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Which of the above statement(s) is/are correct?
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

64. Identify the incorrect statement regarding the Indian Flute (Bansuri).
(A) It is typically made from a single hollow shaft of bamboo.
(B) It is a transposing instrument with metallic keys.
(C) It has six or seven finger holes.
(D) It is an ancient instrument associated with Lord Krishna.

65. A musician is playing an instrument that looks like a large Shehanai, requires immense lung power, and is accompanied by the Tavil. What is the instrument?
(A) Flute
(B) Nagasvaram
(C) Sundari
(D) Claronate

66. Identify the correct pair of instrument and its typical accompanying percussion.
(A) Shehanai - Nakkara or Khurdak
(B) Nagasvaram - Tabla
(C) Sitar - Tavil
(D) Flute - Chenda

67. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Claronate (Clarinet) has a fixed, tempered key mechanism.
Reason (R): Indian musicians often modify their fingering and embouchure techniques to produce the necessary meend (slides) for ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

68. Which ancient text provides extensive details on the physical dimensions of the Vamshi (flute)?
(A) Rigveda
(B) Ramayana
(C) Mahabharata
(D) Natyashastra

69. Which of the following best describes the acoustic principle of the Shehanai?
(A) A single string vibrating over a bridge.
(B) Air blown across a sharp wooden edge.
(C) Double reeds vibrating against each other.
(D) A stretched skin being hit with sticks.

70. Which statement correctly describes the playing technique of the Algoza?
(A) Blowing one flute while hitting the other.
(B) Playing two flutes at the same time.
(C) Using a bellows system like a harmonium.
(D) Requiring sympathetic strings to resonate.

71. Define 'Avanaddha Vadya'.
(A) Instruments that vibrate solid materials.
(B) Instruments that use sympathetic strings.
(C) Instruments using water to change pitch.
(D) Instruments using a stretched animal hide.

72. Identify the incorrect statement regarding the Panav and Patah.
(A) They are modern electronic percussion instruments.
(B) They are ancient Avanaddha Vadyas.
(C) They are mentioned in historical Sanskrit texts.
(D) They were used to keep rhythm in ancient theatrical performances.

73. Identify the correct pair.
(A) Pakhawaj - Single-headed drum
(B) Mridangam - Made entirely of metal
(C) Tabla - Consists of a pair of hand drums
(D) Khol - Wind instrument

74. Which of the following is an exception to the two-headed drum category?
(A) Tabla
(B) Pakhawaj
(C) Mridangam
(D) Dholak

75. Select the instrument required for an authentic traditional Dhrupad accompaniment.
(A) Tabla
(B) Dholak
(C) Khol

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(D) Surbahar - Plucked with a Mizrab

32. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Sarangi is considered highly capable of imitating the human voice.
Reason (R): It is played by sliding the cuticles of the fingers along the gut strings, allowing smooth portamento (meend).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

33. All the following are plucked string instruments EXCEPT:
(A) Dotara
(B) Violin
(C) Eaktara
(D) Sitar

34. Which concept best explains the function of the sympathetic strings in instruments like Sarangi and Sitar?
(A) Harmonic resonance
(B) Acoustic damping
(C) Pitch bending
(D) Rhythmic articulation

35. Consider the following statements about the Saraswati Veena:
I. It is a primary instrument of Carnatic music.
II. Its frets are embedded in wax.
III. It has no sympathetic strings.
IV. It is played with a bow.
V. Its resonator is usually made of jackfruit wood.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

36. An artist performs a classical raga primarily utilizing deep, low octaves with long sustains, plucking the strings with a mizrab. The instrument resembles a larger Sitar. What is the instrument?
(A) Santoor
(B) Sarod
(C) Tanpura
(D) Surbahar

37. Given below are two statements:
Statement I: The Guitar was adapted into Indian classical music by modifying it to include sympathetic strings and a slide technique.
Statement II: The adapted Indian Guitar is commonly known as the Mohan Veena.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

38. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Sarod has a metal fretboard without frets.
Reason (R): It allows the player to perform continuous slides (meend) smoothly.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

39. Identify the incorrect statement regarding the Dotara.
(A) It is primarily a folk instrument.
(B) It is widely used in Baul music of Bengal.
(C) It is a plucked string instrument.
(D) It contains exactly twenty sympathetic strings.

40. In a historical study of ancient texts, an instrument described as having a single string used for drone and simple rhythm is found. Which current instrument matches this description?
(A) Eaktara
(B) Surbahar
(C) Sarangi
(D) Dilruba

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86. A classical dance performance from Manipur heavily features an agile drummer dancing while playing a cylindrical drum. Identify the drum.
(A) Tabla
(B) Pung
(C) Chenda
(D) Khol

87. Given below are two statements:
Statement I: The Nakkara is a pair of kettledrums typically played with sticks.
Statement II: It was often used in the Naubat (traditional ensemble) above gateways of palaces.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

88. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Dholak lacks the complex black tuning paste (Syahi) on its heads.
Reason (R): It produces a more open, less pitch-defined folk sound compared to the Tabla.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

89. Identify the incorrect statement regarding the Naal.
(A) It has a barrel shape similar to the Dholak.
(B) The high-pitched head has syahi resembling a Tabla.
(C) It is predominantly a wind instrument.
(D) It is widely used in Lavani and Tamasha folk forms of Maharashtra.

90. In a folk music setting in Rajasthan, a musician is playing a large wooden drum hung around the neck, beating both sides with sticks. What is it?
(A) Dhol
(B) Tabla
(C) Khanjira
(D) Upang

91. Identify the correct pair.
(A) Sambal - Played with double reeds.
(B) Pung - Played exclusively with a bow.
(C) Chang - A type of ancient bamboo flute.
(D) Hourglass drum with tension cords.

92. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Huddaka player squeezes the central cords of the drum while striking.
Reason (R): The tension of the membrane changes, allowing the pitch to bend dynamically.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

93. Recall the classification of the Upang.
(A) Tat Vadya
(B) Sushir Vadya
(C) Avanaddha Vadya / Folk rhythm instrument
(D) Ghana Vadya

94. What is the most appropriate description of a 'Duff'?
(A) A small pot made of baked clay.
(B) A stringed drone for folk music.
(C) A set of bowls filled with water.
(D) A shallow frame drum with skin.

95. Which statement correctly identifies the playing style of the Sambal?
(A) A drum pair played with curved sticks.
(B) An instrument blown like a shell.
(C) A string tool plucked with a plectrum.
(D) A skin drum played with a hair bow.

96. Define 'Ghana Vadya'.
(A) Instruments producing sound through air.
(B) Solid tools requiring no membranes.
(C) Instruments using several tight strings.
(D) Instruments powered by electricity.

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139. Identify the incorrect statement regarding the classification system of Dr. Lalmani Mishra.
(A) Historical analysis from the Vedic age.
(B) Evolution of Veena through various phases.
(C) Classification of the Harmonium as Vedic.
(D) Detailed analyses of stringed instruments.

140. A museum curator needs to label an ancient instrument made of a bamboo tube attached to a gourd, featuring no frets, played with a bow. What is the most appropriate label?
(A) Ravanahatha or an early Sarangi.
(B) The modern fretted Rudra Veena.
(C) The struck stringed Santoor.
(D) The wooden clappers called Kartaal.

141. Identify the correct pair connecting ancient and modern names/forms.
(A) Shatatantri Veena - Santoor
(B) Vamshi - Pakhawaj
(C) Dundubhi - Sitar
(D) Vipanchi - Shehanai

142. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Sitar incorporates a hollow, secondary gourd (Tumba) at the top of its neck.
Reason (R): It significantly reduces the weight of the instrument for the player.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

143. Recall the primary material used for the strings of ancient Veenas before the widespread availability of modern steel/brass wire.
(A) Modern nylon materials.
(B) Animal gut or silk fibers.
(C) Pure copper wiring.
(D) High-tech carbon fiber.

144. What is the best description of the 'Jawa' used in playing the Sarod?
(A) A bow made with horsehair strands.
(B) A plectrum made of coconut shell.
(C) A sliding bar made of solid metal.
(D) A pair of lightweight wooden sticks.

145. Which statement correctly distinguishes the Surbahar from the Sitar?
(A) Larger, lower tuned for slow Alap.
(B) Smaller and tuned for fast patterns.
(C) Built entirely without metal frets.
(D) Played using a horsehair bow.

146. Define the function of the 'Mizrab'.
(A) A finger-worn plectrum for plucking.
(B) The bridge of a Sarangi instrument.
(C) The tuning peg of a standard Violin.
(D) The drone string of a Tanpura lute.

147. Identify the incorrect statement about the Tanpura.
(A) It is not meant to play melodies.
(B) It has no frets.
(C) The threads (Jiva) inserted under the strings on the bridge create a buzzing overtone.
(D) It is an Avanaddha Vadya.

148. Identify the correct pair.
(A) Single-stringed drone or rhythm tool.
(B) Dotara - Twenty-stringed classical tool.
(C) Violin - A fretted string instrument.
(D) Santoor - A wind-based instrument.

149. Which of the following string instruments is played without any plectrum, using only the fingertips?
(A) Sitar
(B) Sarod
(C) Saraswati Veena
(D) Tanpura

150. A musician demonstrates the technique of Krintan and Zamzama on a fretted stringed instrument. Which instrument is most suitable for this?
(A) Sitar
(B) Sarangi
(C) Santoor
(D) Eaktara

151. Which classical treatise provides the earliest comprehensive classification of instruments?
(A) Natyashastra
(B) Sangeet Makarand
(C) Brihaddeshi
(D) Sangeet Parijat

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

108. Which instrument does NOT require the physical striking or bowing of strings to produce sound?
(A) Jal-Tarang
(B) Sitar
(C) Sarangi
(D) Surbahar

109. Which concept explains how the Morsing is played?
(A) Striking a membrane with wooden sticks.
(B) Blowing air over a sharp wooden edge.
(C) Plucking a metal tongue in the mouth.
(D) Bowing a metal string under high tension.

110. Consider the following instruments:
I. Jalra
II. Jhanjh
III. Manjira
IV. Chipli
V. Kartaal
Which of the above statement(s) operate primarily on the principle of clashing two components together (concussion idiophones)?
(A) I, II, III, IV, and V
(B) I, II, and III only
(C) IV and V only
(D) I, III, and V only

111. To effectively perform on a Jal-Tarang, the artist must possess the competency to:
(A) Blowing air while using circular breathing.
(B) Performing meends on a metal fretboard.
(C) Tuning sympathetic strings with pegs.
(D) Tuning bowls by adjusting water levels.

112. Given below are two statements:
Statement I: The Jhanjh is larger and produces a louder, more resonant splash sound than the Manjira.
Statement II: The Manjira is primarily used in intimate classical and devotional settings rather than large outdoor processions.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

113. Arrange the following ancient to modern stringed instruments in chronological order of their evolutionary appearance in Indian history:
I. Bow-harp (Vipanchi Veena)
II. Stick zither with frets (Kinnari Veena)
III. Modern Sitar
Which of the above statement(s) is/are correct?
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

114. Identify the incorrect statement regarding the classification by Bharat.
(A) It was outlined in the Natyashastra.
(B) It included the categories Tat, Avanaddha, Ghana, and Sushir.
(C) It was based on the physical properties and sound-producing materials.
(D) It recognized only vocal music, ignoring instruments entirely.

115. A Carnatic music concert features a vocal lead, Violin, Mridangam, and a clay pot used for rhythmic accompaniment. What is the clay pot called?
(A) Ghatam
(B) Khol
(C) Tavil
(D) Chenda

116. Identify the correct pair of instrument and its typical material.
(A) Sitar - Iron
(B) Ghatam - Clay
(C) Tabla Dayan - Brass
(D) Flute - Porcelain

117. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Nal-Tarang uses metallic tubes of systematically decreasing lengths.
Reason (R): Striking them produces a chromatic or diatonic scale of different pitches.

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(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

118. What is the traditional context for the use of Chipli?
(A) Royal court classical recitals.
(B) Military marching band music.
(C) Snake charming ritual sessions.
(D) Folk singing, held in the hand.

119. What is the most appropriate reason for including the Morsing in Carnatic percussion ensembles (Tani Avartanam)?
(A) It acts as the main melodic lead.
(B) Its timbre adds a rhythmic layer.
(C) It replaces the vocal drone sound.
(D) It is the loudest tool in the group.

120. Which statement correctly categorizes popular percussion instruments used in Western music?
(A) They are all classified as wind types.
(B) These are membrano-percussive tools.
(C) They are exclusively string instruments.
(D) They cannot be tuned to specific notes.

121. What defines a 'Kittle Drum' (Timpani) in Western music?
(A) A small hand drum with metal jingles.
(B) A large bowl drum tunable via pedal.
(C) A drum with a wire across the bottom.
(D) A double-headed drum worn on the body.

122. Identify the incorrect statement regarding the Snare Drum.
(A) It is vital to the modern drum kit.
(B) It has wires on the bottom head.
(C) It produces a sharp buzzing sound.
(D) It is played with fingers only.

123. Identify the correct pair for Western percussion.
(A) Bass Drum - Produces a high crack.
(B) Kittle Drum - A solid metal block.
(C) Snare Drum - Tuned with water bowls.
(D) A drum pitched higher than a bass.

124. Which of the following is an exception to Western membranophones?
(A) Xylophone
(B) Snare Drum
(C) Bass Drum
(D) Tenor Drum

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125. A composer needs a deep, low, booming rhythmic pulse for an orchestral piece. Which instrument is most appropriate?
(A) Snare Drum
(B) Triangle
(C) Tambourine
(D) Bass Drum

126. Which prominent Western percussion instrument is known for its definitive roll, utilized heavily in military marches?
(A) Snare Drum
(B) Cello
(C) Harp
(D) Flute

127. Which statement correctly distinguishes the Tenor Drum from the Snare Drum?
(A) Tenor drums are much smaller in size.
(B) Tenor drums are played with hair bows.
(C) Tenor drums are made of blown glass.
(D) Tenor drums lack bottom snare wires.

128. Match the items in List I with those in List II:
List I: (Western Percussion)
P. Kittle Drum
Q. Snare Drum
R. Bass Drum
S. Cymbals
List II: (Characteristic)
1. Lowest pitch membranophone
2. Tunable to exact pitch
3. Metallic crash
4. Buzzing wire effect
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

129. What is the primary acoustic function of the pedal on a modern Timpani (Kettle Drum)?
(A) It strikes the drumhead for sound.
(B) It adds a buzzing snare wire effect.
(C) It adjusts tension to change pitch.
(D) It acts as a mute for the resonance.

130. Consider the following statements about Western Bass Drums:
I. They are the largest drums in the orchestra.
II. They produce low-frequency sounds.
III. They are struck with a large, soft mallet.
IV. They are explicitly tuned to concert A (440Hz).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

131. Identify the incorrect pair regarding Western percussion.
(A) Timpani - Definite pitch
(B) Snare Drum - Indefinite pitch
(C) Tenor Drum - Indefinite pitch
(D) Bass Drum - Definite pitch

132. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Timpani (Kettle Drums) are often used to reinforce the harmonic bass line of an orchestra.
Reason (R): Unlike many other drums, they can be accurately tuned to specific musical notes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

133. Which of the following is NOT a standard component of a Western drum kit?
(A) Snare Drum
(B) Bass Drum
(C) Tabla
(D) Tom-toms (Tenor drums)

134. Which concept explains the sharp attack of a Snare Drum?
(A) Sympathetic vibration of metal wires.
(B) Use of calfskin on both drum sides.
(C) Water tuning inside the drum shell.
(D) Striking two wooden sticks together.

135. Consider the following instruments:
I. Kittle Drum
II. Snare Drum
III. Bass Drum
IV. Tenor Drum
V. Xylophone
Which of the above statement(s) identify instruments that are membranophones?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, and III only

136. A musician is required to perform a fast, articulate march rhythm. The instrument requires precise stick rebound and produces a crisp sound. Which instrument is chosen?
(A) Bass Drum
(B) Timpani
(C) Gong
(D) Snare Drum

137. Given below are two statements:
Statement I: Western percussion is broadly divided into 'definite pitch' and 'indefinite pitch' instruments.
Statement II: The Bass drum is a definitive pitch instrument that plays complex melodies.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

138. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Bass Drum has a very large diameter and wide shell.
Reason (R): It naturally displaces a large volume of air, creating low-frequency, booming sounds.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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97. Identify the incorrect statement about Jal-Tarang.
(A) It consists of china clay or porcelain bowls.
(B) The pitch of a bowl increases as more water is added to it.
(C) The bowls are filled with varying levels of water to tune the pitch.
(D) It is struck with wooden sticks to produce sound.

98. Identify the correct pair.
(A) Metal pipes struck to play melodies.
(B) Ghatam - A wooden barrel percussion.
(C) Morsing - A very large brass gong.
(D) Chipli - Bowls filled with clear water.

99. Which of the following is an exception to the group of metallic Ghana Vadyas?
(A) Manjira
(B) Jhanjh
(C) Ghatam
(D) Jalra

100. Select the instrument that is essentially a baked clay pot used in Carnatic rhythm sections.
(A) Morsing
(B) Kartaal
(C) Chipli
(D) Ghatam

101. Which historical scholar explicitly detailed the classification system dividing instruments into Tat, Avanaddha, Ghana, and Sushir?
(A) Tansen
(B) Amir Khusro
(C) Tyagaraja
(D) Bharat

102. Which statement accurately describes the evolution of the Veena according to Dr. Lalmani Mishra?
(A) Reduction from 100 strings down to 7.
(B) Evolution from harps to fretboard lutes.
(C) Importation from Persia in the 13th century.
(D) Transition from a wind to a string type.

103. Match the items in List I with those in List II:
List I: (Ghana Vadya)
P. Morsing
Q. Manjira
R. Kartaal
S. Ghatam
List II: (Description)
1. Pair of small cymbals
2. Wooden clappers with jingles
3. Jaw harp
4. Clay pot
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-3, Q-2, R-1, S-4

104. What is the definition of a Morsing?
(A) A large kettledrum used in orchestras.
(B) A wooden block hit with a heavy mallet.
(C) A stringed folk tool from the desert.
(D) A jaw harp using the mouth as resonator.

105. Consider the following statements about Kartaal and Chipli:
I. They are classified as Ghana Vadyas.
II. They are commonly used in devotional (Bhakti/Kirtan) music.
III. They are played by striking two solid pieces together.
IV. They are tuned to specific microtonal scales using water.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

106. Identify the incorrect pair regarding Ghana Vadyas.
(A) Jhanjh - Large metallic cymbals
(B) Manjira - Small metallic cymbals
(C) Kartaal - Wooden clappers with metallic discs
(D) Jalra - A type of string instrument

107. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Ghatam players often press the mouth of the pot against their bare stomach while playing.
Reason (R): This alters the internal air volume, creating pitch modulations and bass effects (gumki).
(A) Both A and R are true and R is the correct explanation of A.

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152. Which statement correctly reflects Sharangdev's contribution to instrumentology?
(A) Merely copying Bharat's earlier work.
(B) Detailing construction in his text.
(C) Inventing the modern Tabla set.
(D) Creating a system with 10 classes.

153. Match the items in List I with those in List II:
List I: (Text/Scholar)
P. Bharat
Q. Sharangdev
R. Lalmani Mishra
S. Ahobal
List II: (Key contribution to instruments)
1. Sangeet Ratnakar
2. Bhartiya Sangeet Vadya
3. Natyashastra
4. Sangeet Parijat (Lengths of string for notes)
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

154. What is the defining characteristic of a 'Vitata' Vadya in some historical texts (as a subset of string instruments)?
(A) It is bowed.
(B) It is plucked.
(C) It uses a slide.
(D) It is struck with sticks.

155. Consider the following statements about the development of musical instruments in India:
I. Islamic cultural influence introduced instruments like the Rabab.
II. The Rabab influenced the development of the Sarod.
III. The Sitar evolved entirely from the ancient Saraswati Veena.
IV. Western colonization introduced the Violin, which was adapted into Carnatic music.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

156. Identify the incorrect pair of an instrument and its historical root/influence.
(A) Sarod - Seniya Rabab
(B) Sitar - Persian Setar / Tritantri Veena
(C) Tabla - Pushkara / Pakhawaj
(D) Flute - Portuguese introduction

157. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Dr. Lalmani Mishra's work 'Bhartiya Sangeet Vadya' is highly regarded in modern ethnomusicology.
Reason (R): It systematically documents the origins, acoustic properties, and historical evolution of indigenous Indian instruments.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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158. Which of the following is an exception to the indigenous ancient origin theory?
(A) The Harmonium organ.
(B) Vamshi (Flute).
(C) Pre-Nakkara Dundubhi.
(D) Vipanchi Veena harp.

159. The concept of 'Tarab' (sympathetic resonance) became highly prominent in North Indian instruments during which era?
(A) Vedic Period
(B) Mauryan Period
(C) Medieval / Mughal Period
(D) British Era

160. Consider the following instruments:
I. Eaktara
II. Dotara
III. Khol
IV. Manjira
V. Santoor
Which of the above statement(s) are predominantly associated with Baul and Bhakti folk traditions of Bengal?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

161. A student wishes to learn an instrument that provides rhythmic accompaniment using a complex language of bols (syllables) and requires

the use of both hands on separate drums. Which instrument is this?
(A) The modern Tabla pair.
(B) The barrel-shaped Pakhawaj.
(C) The South Indian Mridangam.
(D) The folk-style Dholak.

162. Given below are two statements:
Statement I: The Vichitra Veena is played with a glass slide and has no frets.
Statement II: The Saraswati Veena is fretted and is plucked with the fingers.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

163. Arrange the chronological evolution of the rhythm accompaniment in North Indian classical vocal music:
I. Mirdang / Pakhawaj accompanying Dhrupad
II. Pushkara drums in ancient theater
III. Tabla accompanying Khayal
Which of the above statement(s) is/are correct?
(A) II, I, III
(B) I, II, III
(C) III, II, I
(D) II, III, I

164. Identify the incorrect statement regarding the Violin's adaptation in India.
(A) It was introduced by Baluswami Dikshitar in Carnatic music.
(B) The tuning was changed from G-D-A-E to match the Indian tonic-dominant (Sa-Pa) intervals.
(C) Redesigning the entire structure.
(D) The playing posture was changed to seated on the floor.

165. During a classical performance, the main artist breaks a string on their Sarangi. While replacing it, they explain that it is made of gut. What category does this instrument belong to?
(A) Tat
(B) Sushir
(C) Avanaddha
(D) Ghana

166. Identify the correct pair regarding instrument construction.
(A) Copper, brass, or clay shells.
(B) Sitar Tumba - Baked clay material.
(C) Flute - Jackfruit wood construction.
(D) Khol - Solid copper body.

167. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Mridangam uses a temporary dough (rawa/suji) applied to the left head before performance.
Reason (R): It lowers the pitch and produces a deep, resonant bass sound.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

168. Which ancient text refers to a harp-like instrument as 'Chitra Veena' with 7 strings?
(A) Samaveda
(B) Ramayana
(C) Mahabharata
(D) Natyashastra

169. What is the most significant acoustic difference between the Pakhawaj and the Tabla?
(A) Pakhawaj is a barrel, Tabla is a pair.
(B) Pakhawaj is made of metal; Tabla is made of wood.
(C) Pakhawaj is played with sticks; Tabla with hands.
(D) Pakhawaj uses water for tuning; Tabla uses dough.

170. Which statement correctly describes the playing technique of the Khol?
(A) Hand slaps on a small treble head.
(B) Heavy sticks used like a Chenda.
(C) A bow used to sound the drum skin.
(D) Blowing air from one end of the drum.

171. Define 'Syahi' or 'Karan' in Avanaddha Vadyas.
(A) The wooden shell of the drum body.

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(B) Black paste for pitch and overtones.
(C) The leather straps used for tightening.
(D) The metallic rings on the drum's side.

172. Identify the incorrect statement about the Chenda.
(A) It is a cylindrical percussion instrument from Kerala.
(B) It is primarily used in Kathakali and traditional temple festivals.
(C) A soft instrument for lullabies.
(D) The player suspends it from the neck and plays it vertically.

173. Identify the correct pair.
(A) Pung - Manipuri Sankirtana
(B) Khol - Kathakali
(C) Chenda - Hindustani Khayal
(D) Tabla - Odissi

174. All of the following are traditional folk or regional percussion instruments EXCEPT:
(A) Sambal
(B) Dholaki
(C) Upang
(D) Pakhawaj

175. Which instrument requires the competency to control the tension of the drum skin actively using a shoulder strap or hand squeeze during performance?
(A) Huddaka
(B) Tabla
(C) Pakhawaj
(D) Khol

176. Which of the following is a key characteristic of the Dholak?
(A) Barrel drum without complex paste.
(B) It has a distinct Syahi on both heads.
(C) It is struck using wire brushes.
(D) It is constructed exclusively from clay.

177. Which statement correctly compares the Naal and the Dholak?
(A) Naal has a Tabla-like right head.
(B) The Naal is played with sticks, while the Dholak is played with a bow.
(C) The Naal is much larger than the Dholak.
(D) There is no difference; they are synonymous.

178. Match the items in List I with those in List II:
List I: (Folk Instrument)
P. Sambal
Q. Chenda
R. Khol
S. Pung
List II: (State/Tradition prominently associated)
1. Manipur
2. Maharashtra
3. Kerala
4. Bengal
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

179. Define the role of the 'Gaj' in Indian string instruments.
(A) A bow used for stringed instruments.
(B) It is the plectrum used for Sitar.
(C) It is the wooden bridge.
(D) It is the resonating gourd.

180. Consider the following statements about the Sarangi:
I. It is carved from a single block of wood.
II. It typically has three main gut strings.
III. It has around 35-40 sympathetic strings.
IV. It uses frets to help the player find the notes.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

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181. Identify the incorrect pair regarding playing postures.
(A) Sitar - Played seated, held diagonally across the body.
(B) Sarangi - Played seated, held vertically resting on the lap.
(C) Vichitra Veena - Played seated on the floor.
(D) Tanpura - Played seated, held vertically or placed horizontally on the lap.

182. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Dilruba is often described as a cross between the Sitar and the Sarangi.
Reason (R): It possesses the fretted neck of a

Sitar but is played with a bow like the Sarangi.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

183. Which of the following instruments is an exception and does NOT belong to the Veena family structurally?
(A) Saraswati Veena
(B) Rudra Veena
(C) Vichitra Veena
(D) Sarangi

184. What physical principle differentiates the Dotara from the Sitar?
(A) The student must have 20 main strings.
(B) The Dotara is bowed.
(C) The Dotara requires an electrical amplifier.
(D) Dotara has a skin-covered resonator.

185. Consider the following instruments:
I. Guitar (Indian adapted)
II. Vichitra Veena
III. Sitar
IV. Santoor
V. Flute
Which of the above statement(s) identify instruments played using a 'slide' (bata or bar) technique to produce continuous meend?
(A) I and II only
(B) I, II, and III only
(C) II and III only
(D) I, II, and V only

186. To produce a continuous 'gamak' (heavy oscillation) in Carnatic music on a string instrument, which instrument relies heavily on pulling the string laterally across the frets?
(A) Saraswati Veena
(B) Santoor
(C) Swarmandal
(D) Eaktara

187. Given below are two statements:
Statement I: The Eaktara is structurally complex with sympathetic strings.
Statement II: The Eaktara consists of a simple split bamboo cane attached to a gourd with a single string.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

188. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Santoor requires striking strings with mallets.
Reason (R): It cannot produce the continuous sliding portamento (meend) typical of vocal Indian classical music naturally.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

189. Identify the incorrect statement regarding the Surbahar.
(A) It was developed in the 19th century.
(B) It is affectionately called the 'Bass Sitar'.
(C) It is primarily associated with the Dhrupad and Dhamar style of playing (Alap, Jod, Jhala).
(D) It uses a very thin string gauge.

190. In analyzing a historical mural, you see a musician blowing into a conch shell. Under Bharat's system, what category does a wind instrument like this fall into?
(A) Sushir Vadya
(B) Tat Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

191. Identify the correct pair of instrument and its sound production method.
(A) Maguti - Plucked
(B) Algoza - Blown
(C) Ghatam - Bowed
(D) Jhanjh - Scraped

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192. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Shehanai is a double-reed instrument.
Reason (R): It requires immense breath control and embouchure pressure, causing the player's cheeks to puff out.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

193. Recall the primary regional association of the Sundari.
(A) Maharashtra
(B) Kerala
(C) Bengal
(D) Punjab

194. What is the most appropriate translation/ meaning of the term 'Vichitra' in Vichitra Veena?
(A) Hundred strings
(B) Peculiar or extraordinary
(C) Flute-like
(D) Skin-covered

195. Which statement correctly identifies the structure of the Tabla?
(A) Dayan is smaller and higher pitched.
(B) Both drums are identically sized.
(C) The Bayan is made of solid wood without a cavity.
(D) The Dayan does not have a syahi.

196. Define 'Gajara' in the context of Avanaddha Vadyas like Tabla and Pakhawaj.
(A) A braided leather rim for the head.
(B) The wooden body of the drum shell.
(C) The blocks used for tuning pitch.
(D) The strap worn around the neck.

197. Identify the incorrect statement about the Mridangam.
(A) It is the primary rhythmic accompaniment in Carnatic music.
(B) It has a barrel shape carved from a single piece of wood.
(C) The right head contains a permanent black tuning paste.
(D) It requires water inside the drum to lower the pitch.

198. Identify the correct pair.
(A) Tavil - Solid metal drum
(B) Khanjira - Contains a small metal jingle
(C) Chenda - Plucked string drum
(D) Upang - Double-reed wind instrument

199. Which of the following instruments is an exception to the wood-bodied drum category?
(A) Pakhawaj
(B) Mridangam
(C) Tabla Bayan
(D) Dholak

200. Consider the following instruments:
I. Saraswati Veena
II. Nagasvaram
III. Mridangam
IV. Ghatam
Which of the above statement(s) identify instruments played predominantly in South Indian (Carnatic) music?
(A) I, II, III, and IV
(B) Sitar, Shehanai, Tabla, Pakhawaj
(C) Surbahar, Sarangi, Khol, Dholak
(D) Santoor, Algoza, Nakkara, Rabab

201. Which historical scholar is most noted for the exhaustive 20th-century treatise "Bhartiya Sangeet Vadya"?
(A) V. N. Bhatkhande
(B) V. D. Paluskar
(C) Dr. Lalmani Mishra
(D) S. N. Ratanjankar

202. Which statement accurately describes the Nakkara?
(A) Two kettledrums struck with sticks.
(B) It is a fretted string instrument.
(C) It is a small finger cymbal.
(D) It is a bamboo flute.

203. Match the items in List I with those in List II:
List I: (Instrument)
P. Dhol
Q. Duff
R. Huddaka

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playing techniques
(D) Massive categorical shift from chordophones to membranophones

259. Which of the following instruments is explicitly mentioned as part of the detailed study of Tat Vadya with a unique structural framework?
(A) Flute
(B) Panav
(C) Sarangi
(D) Jal-Tarang

260. The academic investigation into Tat Vadya provides critical insights into how these instruments preserve fundamental principles of what?
(A) Sound production and intricate playing methodologies
(B) Regional linguistic expressions and dialect variations
(C) Breath modulation and continuous airflow techniques
(D) Multi-layered striking surfaces for rhythmic complexity

Direction : Please read the following source carefully.

The comprehensive classification of Tat Vadya extends beyond the primary Veena and Sitar families to encompass a wide array of specialized stringed instruments. A detailed study of their origin, evolution, structure, and playing techniques reveals significant diversity. Instruments like the Dilruba, Israj, and the adapted Violin represent a distinctive sub-category where structural modifications have necessitated specialized bowing and fingering techniques. The evolution of these specific instruments highlights a structural synthesis aimed at sustaining prolonged melodic phrases. Concurrently, the Tanpura serves an essential structural role in Indian music, acting as the foundational drone instrument; its structural evolution has been strictly directed toward maximizing harmonic resonance rather than melodic agility. Furthermore, the inclusion of the Guitar in this classification demonstrates the evolutionary adaptation of playing techniques to suit Indian musical frameworks. Similarly, folk-originated Tat Vadyas like the Eaktara and Dotara present simpler structural designs but possess profound evolutionary significance. Analyzing the varied playing techniques and structural designs of the Dilruba, Israj, Tanpura, Eaktara, and Dotara underscores the extensive evolutionary scope and functional diversity inherent within the Tat Vadya classification.

Based on the above source, attempt the following five questions.

261. Which instruments are identified as representing a distinctive sub-category necessitating specialized bowing and fingering techniques?
(A) Traditional Sitar and contemporary Surbahar
(B) Classical Tanpura and regional Dotara instruments
(C) Simple Eaktara and modern adapted Guitar units
(D) Dilruba, Israj, and adapted Violin

262. What is described as the foundational structural role of the Tanpura in Indian music?
(A) Executing rhythmic time-keeping cycles
(B) Acting as the foundational drone instrument
(C) Sustaining rapid and complex melodic agility
(D) Replacing heavily bowed string instruments

263. The structural evolution of the Tanpura has been strictly directed toward maximizing what specific quality?
(A) Melodic agility
(B) Bowing speed
(C) Harmonic resonance
(D) Fingering flexibility

264. The Eaktara and Dotara are noted in the passage for possessing what type of structural designs?
(A) Highly complex structural designs
(B) Adapted orchestral structural designs
(C) Mechanized structural designs
(D) Simpler structural designs

265. The inclusion of the Guitar in the Tat Vadya classification demonstrates the evolutionary adaptation of what aspect to suit Indian musical frameworks?
(A) Playing techniques
(B) Drone foundations
(C) Folk origins
(D) Bowing methodologies

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incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

213. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Western Snare Drum features a lever or throw-off switch.
Reason (R): It allows the player to disengage the snare wires, changing the sound to a high-pitched tom-tom effect.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

214. Identify the incorrect statement regarding the Western Tenor Drum.
(A) It is cylindrical in shape.
(B) It is pitched midway between the bass drum and snare drum.
(C) It features pedal pitch mechanisms.
(D) It is often used in pipe bands and drum corps.

215. In a Western orchestral score, the percussionist is instructed to play a series of precise pitches (C, G, D). Which instrument must they use?
(A) Snare Drum
(B) Kittle Drum for specific pitches.
(C) Bass Drum
(D) Tenor Drum

216. Identify the correct pair.
(A) Western Bass Drum - Definite Pitch
(B) Timpani - Played with soft mallets
(C) Snare Drum - Played with a bow
(D) Tenor Drum - Tuned with water

217. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Sharangdev documented a vast array of instruments in his text.
Reason (R): We have a clear understanding of medieval Indian organology before major Persian syntheses.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

218. Recall the number of strings typically found on a standard modern Indian Tanpura.
(A) 4 or 5
(B) 2 or 3
(C) 10 to 12
(D) 20 or more

219. What is the most appropriate classification for the 'Ghungroo' (ankle bells)?
(A) Ghana Vadya
(B) Tat Vadya
(C) Sushir Vadya
(D) Avanaddha Vadya

220. Which statement correctly categorizes the 'Rudra Veena'?
(A) An ancient type of wind instrument.
(B) A Tat Vadya used in Dhrupad.
(C) A drum used in folk dance forms.
(D) A solid instrument used in temples.

221. Define 'Alap' in the context of instrumental music (Tat Vadya).
(A) Unmetered raga exploration.
(B) A fast composition at the end.
(C) Tuning of sympathetic wire strings.
(D) The structure of the instrument neck.

222. Identify the incorrect statement regarding the Violin's tuning in Indian classical music.
(A) It is tuned to Pa-Sa-Pa-Sa (Vadi-Samvadi/ Tonic-Dominant).
(B) It differs from the standard Western G-D-A-E tuning.
(C) It is played sitting down.
(D) It requires different string types.

223. Identify the correct pair of instrument and its resonating chamber material.
(A) Saraswati Veena - Jackfruit wood
(B) Sarod - Coconut shell
(C) Sitar - Metal cylinder
(D) Tanpura - Clay pot

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List II: (Description)

1. Large frame drum
2. Variable-tension hourglass drum
3. Tambourine-like frame drum from Rajasthan
4. Large double-headed barrel drum hung from the neck

(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

204. Define the instrument 'Panav'.
(A) An ancient drum from Sanskrit texts.
(B) An ancient stringed harp instrument.
(C) A modern electronic keyboard tool.
(D) A wind tool played with the nose.

205. Consider the following instruments:
I. Panav
II. Patah
III. Mirdang
IV. Sitar
Which of the above statement(s) are ancient Avanaddha Vadyas mentioned in classical texts like Natyashastra?
(A) I, II, and III
(B) I and II only
(C) III and IV only
(D) I, III, and IV

206. Identify the incorrect pair regarding Ghana Vadyas.
(A) Morsing - Played by mouth
(B) Jal-Tarang - Played with sticks
(C) Kartaal - Played by striking in hands
(D) Ghatam - Played with a bow

207. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Jal-Tarang requires immediate access to water during a performance.
Reason (R): Evaporation or spillage can subtly change the pitch of the bowls, requiring micro-tuning adjustments by adding or removing water.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

208. Which of the following represents an exception to indigenous Indian instruments, having been assimilated from Western bands?
(A) The Claronate organ.
(B) Algoza
(C) Nagasvaram
(D) Sundari

209. What is the best acoustic reason for placing a metallic instrument under the 'Ghana Vadya' category rather than 'Tat' or 'Avanaddha'?
(A) It has strings.
(B) It requires a membrane to vibrate.
(C) Solid mass vibrates without tension.
(D) It requires blowing of air.

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210. Consider the following statements about the Kittle Drum (Timpani):
I. It is a hemispherical drum.
II. It is used in Western classical orchestras.
III. It can be tuned to definite pitches.
IV. It is played with hands like a Tabla.
V. It traditionally uses a copper or fiberglass shell.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

211. Which skill is explicitly necessary to play the Western Snare Drum competently in a marching band?
(A) Mastery of meend.
(B) Executing buzz or double stroke rolls.
(C) Circular breathing.
(D) Vocalizing traditional Indian bols.

212. Given below are two statements:
Statement I: Western percussion is broadly divided into 'definite pitch' and 'indefinite pitch' instruments.
Statement II: The Bass drum is a definitive pitch instrument that plays complex melodies.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

234. In acoustic terms, what acts as the primary resonator in a Ghatam?
(A) Air inside the baked clay pot.
(B) A stretched animal hide.
(C) Sympathetic strings placed inside.
(D) The metallic rings worn by the player.

235. Consider the following instruments:
I. Morsing
II. Kartaal
III. Manjira
IV. Jhanjh
V. Tabla
Which of the above statement(s) identify instruments classified as Ghana Vadyas?
(A) I, II, III, and IV
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, and III only

236. A musician is playing the Vichitra Veena. What level of competency is uniquely required compared to playing a Saraswati Veena?
(A) Using a slide over fretless strings.
(B) Plucking strings with the fingers.
(C) Pressing on fixed metal frets.
(D) Tuning sympathetic string wires.

237. Given below are two statements:
Statement I: The Surbahar was invented to play slow, deep Alap as the Sitar originally lacked bass resonance.
Statement II: The Surbahar uses a bow to achieve its long, sustaining notes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

238. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Dr. Lalmani Mishra dedicated a large portion of his research to the structural history of the Veena.
Reason (R): We have a documented evolutionary link from ancient harp-like Veenas to modern stick and fretboard Veenas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

239. Identify the incorrect statement regarding the Indian Guitar (Mohan Veena).
(A) It was adapted by Pt. Vishwa Mohan Bhatt.
(B) It includes sympathetic strings (Tarab).
(C) It is played on the lap with a slide.
(D) Using only Western guitar chords.

240. An ancient text refers to instruments as 'Vitata', 'Ghan', 'Sushir', and 'Avanaddha'. 'Vitata' is an alternative term for which category?
(A) String (Tat)
(B) Wind
(C) Percussion
(D) Solid

241. Identify the correct pair.
(A) Clay-bodied asymmetrical drum.
(B) Chenda - Delicate string instrument.
(C) Dholak - Double-reed wind instrument.
(D) Nakkara - Bamboo flute instrument.

242. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Tabla Dayan is carved from a dense block of wood (like Sheesham or Teak).
Reason (R): The dense shell reflects sound waves efficiently, projecting the high-pitched, sharp tones of the drum.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

243. Recall the primary material of the mallets used to play the Santoor.
(A) Carved wood such as Walnut.
(B) Heavy solid brass material.
(C) Dense rubber for hitting.
(D) Blown glass for striking.

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illustrates a continuous refinement in sound production, showcasing how membranophones have structurally adapted to meet the increasingly complex rhythmic demands of Indian music over centuries.

Based on the above source, attempt the following five questions.

271. Which two instruments are described in ancient texts as crucial for understanding the origin of Indian rhythm instruments?
(A) Mirdang and Pakhawaj
(B) Tabla and Mridangam
(C) Panav and Patah
(D) Patah and Tabla

272. Avanaddha Vadya represents the sophisticated tradition of which class of instruments?
(A) Chordophones
(B) Membranophones
(C) Aerophones
(D) Idiophones

273. What structural feature showcases the advanced nature of the Mirdang, Pakhawaj, and Mridangam?
(A) Solid tubular wooden bodies
(B) Internal liquid resonance chambers
(C) Complete bipartite structural frames
(D) Multi-layered playing surfaces

274. The introduction of a bipartite structural design drastically altered rhythmic playing techniques during the evolutionary split of which instrument?
(A) Tabla
(B) Panav
(C) Mridangam
(D) Pakhawaj

275. The continuous refinement in sound production of Avanaddha Vadyas showcases their structural adaptation to meet what specific demands?
(A) Breath modulation requirements
(B) Foundational drone requirements
(C) Complex rhythmic demands
(D) Continuous melodic phrases

Direction : Please read the following source carefully.

The detailed study of Avanaddha Vadya is not limited to classical centerpieces but also deeply encompasses a vast array of regional and traditional membranophones. An analysis of the origin, evolution, structure, and playing technique of instruments such as the Tavil, Khanjira, and Khol reveals the structural diversity inherent in Indian musical classifications. For instance, the Chenda and Nakkara feature robust structural designs suited for powerful acoustic projection, heavily influencing their respective striking playing techniques. Conversely, the Duff, Chang, and Upang present distinct structural forms, often utilizing shallower frames that necessitate entirely different playing techniques. Furthermore, the evolutionary study of barrel-shaped drums, including the Dhol, Dholak, Dholaki, and Naal, highlights widespread structural variations that dictate distinct regional playing methodologies. The Sambal, Huddaka, and Pung also serve as prime case studies within the Avanaddha classification, each exhibiting unique structural frameworks and specialized playing techniques that have evolved over the present period. Examining this diverse collection of Avanaddha Vadyas provides a comprehensive understanding of how structural evolution and distinct playing techniques have shaped the broad spectrum of Indian percussion instruments.

Based on the above source, attempt the following five questions.

276. Which instruments are identified as featuring robust structural designs suited for powerful acoustic projection?
(A) Chenda and Nakkara
(B) Tavil and Khanjira
(C) Duff and Chang
(D) Sambal and Huddaka

277. How do the structural forms of the Duff, Chang, and Upang contrast with those used for powerful acoustic projection?
(A) They employ tightly multi-layered strings strictly for harmonic resonance
(B) They consist primarily of liquid-filled internal structural elements
(C) They possess exceptionally large and heavy barrel-shaped wooden bodies
(D) They utilize shallower frames necessitating entirely different playing techniques

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252. According to the passage, what does Dr. Lalmani Mishra's detailed study primarily emphasize?
(A) The structural attributes and evolutionary trajectory of instruments
(B) Only the ancient acoustical properties of the instruments
(C) The exclusion of medieval playing techniques from classical study
(D) The regional variations strictly within contemporary vocal music

253. Sharangdev's medieval era descriptions expanded the understanding of which two specific aspects?
(A) Acoustical properties and sound mechanisms
(B) Structural attributes and modern trajectories
(C) Instrumental evolution and playing techniques
(D) Continuous scholarly effort and analytical lenses

254. The scholarly effort to systematically group musical instruments has occurred over what timeframe, as stated in the text?
(A) Only within the medieval period of documentation
(B) Throughout the contemporary era of research
(C) Prior to the early documentation provided by Bharat
(D) From the ancient to the present periods

255. The classification frameworks collectively serve as an academic case study for understanding what phenomenon?
(A) The creation of entirely new and complex sound production mechanisms
(B) The immediate replacement of ancient instruments with modern ones
(C) How classification methodologies adapted to structural variations
(D) The preservation of completely unmodified historical instrument structures

Direction : Please read the following source carefully.

Within the detailed study of Indian musical instruments, the category of Tat Vadya represents a highly evolved tradition of chordophones. A thorough academic investigation into the origin, evolution, and structure of these instruments highlights the prominence of the Veena family. Instruments such as the Rudra Veena, Saraswati Veena, Vichitra Veena, and Naradiya Veena showcase distinct evolutionary trajectories in their structural designs and complex playing techniques. Historically, the evolution of Tat Vadya reflects gradual modifications in both form and acoustic potential. Alongside the traditional Veenas, the emergence and structural refinement of the Sitar and Surbahar mark a significant phase in the evolutionary timeline of Indian string instruments. These instruments demand specific playing techniques that have been meticulously refined over generations. Furthermore, the detailed study of Tat Vadya includes instruments like the Sarod, Sarangi, and the Santoor, each presenting unique structural frameworks. Exploring the origin and structure of these diverse stringed instruments, from the ancient Veenas to the structurally intricate Sitar and Sarod, provides critical insights into how Tat Vadya has continuously adapted while preserving fundamental principles of sound production and intricate playing methodologies.

Based on the above source, attempt the following five questions.

256. Which family of instruments is highlighted as demonstrating distinct evolutionary trajectories within the Tat Vadya category?
(A) The Sarod family
(B) The Veena family
(C) The Santoor family
(D) The Surbahar family

257. Along with traditional Veenas, the structural refinement of which two instruments marks a significant phase in the evolutionary timeline?
(A) Sarod and Sarangi
(B) Vichitra Veena and Naradiya Veena
(C) Santoor and Rudra Veena
(D) Sitar and Surbahar

258. According to the passage, what does the historical evolution of Tat Vadya reflect?
(A) Gradual modifications in form and acoustic potential
(B) Abrupt structural changes in materials and visual design
(C) Deliberate elimination of complex manual

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224. Which of the following is an exception to the use of a bow (Gaj)?
(A) Santoor
(B) Sarangi
(C) Violin
(D) Dilruba

225. A student must play a rhythmic instrument that specifically provides a drone or base pitch for Baul singers. Which instrument fits this?
(A) Eaktara
(B) Khol
(C) Manjira
(D) Tabla

226. Which instrument is famously associated with Pandit Ravi Shankar?
(A) Sitar
(B) Sarod
(C) Flute
(D) Santoor

227. Which statement accurately links an instrument to its prominent maestro?
(A) Chaurasia is famous for the Bansuri.
(B) Ustad Bismillah Khan was a legendary Tabla player.
(C) Pandit Shivkumar Sharma was famous for the Sarangi.
(D) Ustad Zakir Hussain is famous for the Sitar.

228. Match the items in List I with those in List II:
List I: (Instrument)
P. Sarod
Q. Santoor
R. Shehanai
S. Tabla
List II: (Maestro)
1. Ustad Bismillah Khan
2. Ustad Amjad Ali Khan
3. Ustad Zakir Hussain
4. Pt. Shivkumar Sharma
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

229. What is the fundamental difference in sound production between a Sitar and a Santoor?
(A) Sitar strings are plucked, Santoor strings are struck.
(B) Sitar strings are struck, Santoor strings are plucked.
(C) Sitar is bowed, Santoor is blown.
(D) Both are plucked but with different plectrums.

230. Consider the following statements about the 'Jawari' effect:
I. It is present in the Sitar and Tanpura.
II. It refers to a buzzing, rich harmonic overtone.
III. It is achieved via a flat or slightly curved wide bridge.
IV. It requires electronic amplification to be heard.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

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231. Identify the incorrect pair regarding the shape of the instrument.
(A) Pakhawaj - Flat disc
(B) Ghatam - Spherical pot
(C) Tabla Bayan - Hemispherical kettle
(D) Sitar - Long neck with a bulbous bottom

232. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Sarod lacks frets on its metal fingerboard.
Reason (R): The absence of frets allows the performer to execute continuous sliding notes (meend) essential to Indian classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

233. Which of the following Sushir Vadyas does NOT utilize reeds?
(A) Shehanai
(B) Nagasvaram
(C) Flute
(D) Sundari

carefully.

The category of Sushir Vadya, comprising aerophones, forms a vital component of the classification of Indian musical instruments. A detailed study of the origin, evolution, and structure of these instruments reveals how breath control dictates their specific playing techniques. The Flute stands as one of the most ancient Sushir Vadyas, with its simple tubular structure belying the highly complex playing techniques required for intricate melodic articulation. Parallelly, the evolution of double-reed instruments such as the Shehanai, Nagasvaram, and Sundari highlights significant structural advancements designed to project powerful, continuous sounds. The playing technique for these specific reed instruments involves rigorous breath modulation and precise fingering. Additionally, the classification includes the Algoza and Maguti, which display distinct structural frameworks and evolutionary origins rooted in regional traditions. The adaptation of the Claronate into the Indian musical context further exemplifies the evolutionary continuum of Sushir Vadya, requiring significant modifications in playing technique to align with traditional melodic structures. Through examining the structure and playing techniques of the Flute, Shehanai, Nagasvaram, and Claronate, scholars trace the dynamic evolution of wind instruments from ancient periods to the present.

Based on the above source, attempt the following five questions.

266. Which classification category forms a vital component comprising aerophones?
(A) Tat Vadya
(B) Sushir Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

267. The specific playing techniques of Sushir Vadya instruments are primarily dictated by what factor?
(A) Manual striking force
(B) Breath control
(C) Hand and fingering width
(D) External string tension

268. Which double-reed instruments are highlighted for significant structural advancements designed to project powerful, continuous sounds?
(A) Shehanai, Nagasvaram, and Sundari
(B) Modern Flute and modified Claronate
(C) Regional Algoza and traditional Maguti
(D) Flute, Algoza, and Maguti ensemble

269. What does the simple tubular structure of the Flute belie?
(A) Total lack of any advanced melodic capability
(B) Sheer inability to project a continuous sound
(C) Highly complex melodic playing techniques
(D) Localized regional traditions it originated from

270. The adaptation of which instrument exemplifies the evolutionary continuum requiring modifications to align with traditional melodic structures?
(A) Maguti drum
(B) Sundari reed
(C) Algoza flute
(D) Claronate

Direction : Please read the following source carefully.

A critical domain within the classification of musical instruments is the Avanaddha Vadya, representing the sophisticated tradition of membranophones. Analyzing descriptions from the ancient to the present period reveals a fascinating evolutionary trajectory in their structure and playing techniques. Ancient texts provide foundational descriptions of instruments like the Panav and Patah, which are crucial for understanding the origin of Indian rhythm instruments. Over time, the structural evolution progressed toward more complex resonance systems, leading to the detailed study of the Mirdang, Pakhawaj, and Mridangam. These specific instruments showcase highly advanced structural features, utilizing multi-layered playing surfaces that require intricate manual playing techniques. The evolutionary split that contributed to the structure of the Tabla further marks a pivotal moment in the history of Avanaddha Vadya, introducing a bipartite structural design that drastically altered rhythmic playing techniques. The detailed study of the origin, evolution, structure, and playing techniques of the Panav, Pakhawaj, Mridangam, and Tabla

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244. What is the most appropriate description of a 'Drone' instrument in Indian music?
(A) It reinforces the tonic pitch Sa.
(B) It plays melodic raga phrases.
(C) It plays complex rhythm cycles.
(D) It is only used for pre-tuning.

245. Which statement correctly outlines the use of the Harmonium in modern Indian classical music?
(A) It establishes and continuously reinforces the tonic pitch (Sa) and often the dominant (Pa) or subdominant (Ma).
(B) Imported tool now used for vocals.
(C) It is banned in all forms of classical music.
(D) It is classified as an Avanaddha Vadya.

246. Define the 'Kudu' or tuning block in instruments like the Mridangam and Tabla.
(A) Blocks moved to adjust tension.
(B) The braided leather strap.
(C) Black paste on the drum skin.
(D) Metal rings on the fingers.

247. Identify the incorrect statement about the Ghatam.
(A) It is made of special clay mixed with brass or copper filings.
(B) It produces a metallic, sharp sound.
(C) The pitch is fixed and cannot be significantly altered during performance.
(D) It is key to Hindustani music.

248. Identify the correct pair connecting Western and Indian classifications.
(A) Snare Drum - Avanaddha Vadya
(B) Flute - Ghana Vadya
(C) Kittle Drum - Tat Vadya
(D) Bass Drum - Sushir Vadya

249. Which of the following instruments is an exception and is NOT primarily used as an accompanying instrument for vocal music?
(A) Surbahar instrument.
(B) Sarangi instrument.
(C) Harmonium organ.
(D) Tabla drum set.

250. To accurately transcribe the rhythmic patterns of a Western orchestral piece featuring Timpani (Kittle Drums), what key competency must the transcriber have regarding the instrument?
(A) Timpani play specific music notes.
(B) Timpani play unpitched noise.
(C) Timpani play only off-beats.
(D) Timpani use vibrating wires.

Direction : Please read the following source carefully.

Musicological discourse in India has long been anchored in the systematic classification of musical instruments from the ancient to the present period. Foundational texts lay the groundwork for understanding the origin, evolution, and structural categorizations of these instruments. The methodology of classification as described by Bharat forms the earliest comprehensive framework, categorizing instruments based on their acoustical properties and sound production mechanisms. This ancient paradigm was further elaborated upon in the medieval era by Sharangdev, whose descriptions expanded the understanding of instrumental evolution and playing techniques. In contemporary academic studies, the classification system proposed by Dr. Lalmani Mishra provides a modern analytical lens to observe these historical frameworks. Mishra's detailed study emphasizes not only the structural attributes but also the evolutionary trajectory of traditional instruments. Analyzing the descriptions of musical instruments from ancient to present periods reveals a continuous scholarly effort to systematically group them. The frameworks of Bharat, Sharangdev, and Dr. Lalmani Mishra collectively serve as a crucial academic case study in tracing how classification methodologies have adapted to the evolution and complex structural variations of Indian musical instruments over centuries.

Based on the above source, attempt the following five questions.

251. Which scholar is noted in the source for providing the earliest comprehensive framework for instrument classification based on acoustical properties?
(A) Sharangdev
(B) Bharat
(C) Dr. Lalmani Mishra
(D) Naradiya

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278. Widespread structural variations dictating distinct regional playing methodologies are highlighted through the evolutionary study of which drum type?
(A) Shallow-framed drums
(B) Barrel-shaped drums
(C) Bipartite split drums
(D) Double-reed style drums

279. Which set of instruments is explicitly mentioned as barrel-shaped drums in the passage?
(A) Tavil, Khanjira, and Khol ensemble
(B) Duff, Chang, and Upang frame drums
(C) Dhol, Dholak, Dholaki, and Naal
(D) Sambal, Huddaka, and Pung variants

280. The diverse collection of Avanaddha Vadyas helps in understanding the impact of structural evolution and distinct playing techniques on what broad spectrum?
(A) Indian string instruments
(B) Western percussion instruments
(C) Indian aerophone instruments
(D) Indian percussion instruments

Direction : Please read the following source carefully.

In the classification of Indian musical instruments as described by foundational musicologists, Ghana Vadya forms an essential category consisting of idiophones. A detailed study of the origin, evolution, structure, and playing technique of these instruments highlights their unique mechanism of sound production, which relies on the resonance of their solid structures rather than tuned membranes or strings. The Jal-Tarang and Nal-Tarang represent a specialized subset within Ghana Vadya, utilizing liquid or structural elements to produce precise melodic variations, necessitating highly specialized playing techniques. Alternatively, the Ghatam stands out for its earthen structure, where the playing technique involves complex finger strokes to produce rhythmic patterns. Furthermore, instruments like the Morsinq showcase an evolutionary structure that relies on the performer's oral cavity for resonance. The detailed study also covers metallic idiophones such as the Chipli, Jalra, Kartaal, Jhanjh, and Manjira. The structure of these instruments dictates a striking or clashing playing technique, primarily serving to maintain rhythmic time cycles. Exploring the evolution and structural properties of these Ghana Vadyas provides insight into their indispensable role in both melodic and rhythmic frameworks.

Based on the above source, attempt the following five questions.

281. The Ghana Vadya category primarily relies on what mechanism for sound production?
(A) The resonance of their solid structures
(B) Finely tuned animal membranes
(C) Breath modulation pushed through reeds
(D) Bowing specialized and tensioned strings

282. Which instruments utilize liquid or structural elements to produce precise melodic variations?
(A) Ghatam and the oral Morsinq
(B) Jal-Tarang and Nal-Tarang
(C) Chipli and the metallic Jalra
(D) Kartaal and the rhythmic Jhanjh

283. The playing technique for the earthen structure of the Ghatam involves what action?
(A) Utilizing varied liquid elements for melodic variation
(B) Complex finger strokes for rhythmic patterns
(C) Employing the internal oral cavity for loud resonance
(D) Clashing metallic external structures firmly together

284. The evolutionary structure of the Morsinq requires what specific component for resonance?
(A) The performer's oral cavity
(B) A heavily baked earthen frame
(C) A highly tuned tubular reed
(D) A shallow flat wooden hoop

285. What is the primary function of striking or clashing metallic idiophones like the Chipli, Jalra, Kartaal, Jhanjh, and Manjira?
(A) To produce sustained drone harmonies
(B) To execute intricate melodic variations
(C) To maintain rhythmic time cycles
(D) To project powerful continuous airflows

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Direction : Please read the following source carefully.

The descriptions of musical instruments from the ancient to the present period heavily rely on the

28. (B) P-4, Q-1, R-2, S-3
Each string instrument has a unique playing technique. The Sitar is plucked using a wire plectrum called a Mizrab. The Sarangi is a bowed instrument known for its vocal quality. The Santoor is a struck zither played with delicate wooden mallets. Lastly, the Tanpura is a dedicated drone instrument that provides a steady harmonic foundation without playing complex melodic patterns.

29. (C) It has no fixed pitch markers on the neck.
A fretless string instrument is defined by the absence of fixed metal or wooden markers along its neck or fingerboard. Without frets, the musician must rely on precise finger placement to determine the correct pitch. This design allows for seamless slides and microtonal inflections, which are crucial for the fluid melodic ornamentation required in various classical and folk musical traditions.

30. (D) I, II, and IV
The Sitar is a versatile string instrument that evolved during the medieval period through a synthesis of Indian and Persian influences. It features curved, movable metal frets that allow for lateral pulling of the strings to produce meend. Additionally, it contains a set of sympathetic strings called Tarab that resonate with the melody. Unlike bowed instruments, the Sitar is plucked.

31. (A) Israj - Plucked with fingers
The Israj is a bowed string instrument commonly found in the Bengal and Bihar regions. It combines features of the Sitar and the Sarangi, utilizing a fretted neck and a skin-covered resonator. While it has frets, it is played using a bow rather than being plucked with the fingers. Other pairs like the Sarod and Surbahar are correctly plucked instruments.

32. (A) Both A and R are true and R is the correct explanation of A.
The Sarangi is renowned for its exceptional ability to imitate the nuances of the human voice. This is achieved through its unique playing technique, where the musician slides the cuticles of their fingers along the thick gut strings. This allows for smooth, continuous portamento and delicate microtonal inflections, making it one of the most expressive bowed instruments in India.

33. (B) Violin
Plucked string instruments like the Dotara, Eaktara, and Sitar produce sound by pulling and releasing the strings with fingers or a plectrum. These instruments are fundamental to both folk and classical traditions. The Violin, however, is a bowed instrument where sound is generated by drawing a horsehair bow across the strings. This continuous friction allows for the sustained notes characteristic.

34. (A) Harmonic resonance
Sympathetic strings, known as Tarab, are secondary strings found on instruments like the Sitar and Sarangi. They are not played directly but are tuned to the notes of the raga being performed. When the main melody strings are sounded, these strings vibrate automatically due to harmonic resonance. This creates a rich, shimmering soundscape and enhances the overall tonal depth of instruments.

35. (C) I, II, III, and V
The Saraswati Veena is a central instrument in Carnatic music, traditionally crafted from jackfruit wood. Its structure is unique, featuring twenty-four frets that are permanently fixed into a bed of beeswax. Unlike many North Indian instruments, it typically does not have sympathetic strings. It is a plucked instrument, not a bowed one, played by the musician while seated on the floor.

36. (D) Surbahar
The Surbahar is a large stringed instrument often referred to as a bass Sitar. It is specifically designed to perform the slow, contemplative Alap sections of a raga, particularly in the Dhrupad style. Its larger size and thicker strings allow for deep, resonant tones in the lower octaves. Like the Sitar, it is played by plucking the strings with a Mizrab.

37. (A) Both Statement I and Statement II are correct.
The Western guitar was successfully adapted into the Indian classical music tradition through significant structural modifications. These changes included adding sympathetic strings and adopting a slide technique, similar to the Vichitra

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this classification, characterized by its large structural dimensions and a playing technique that often utilizes heavy beaters to produce deep, resonant impacts. Furthermore, the Tenor Drum provides a mid-range rhythmic voice, lacking the snare structure but demanding similar technical precision. Examining the structure, tuning mechanisms, and diverse playing techniques of the Kittle Drum, Snare Drum, Bass Drum, and Tenor Drum highlights the fundamental structural principles governing Western percussion traditions.

Based on the above source, attempt the following five questions.

291. The Kittle Drum is also referred to as what in the passage?
(A) Bass Drum
(B) Tenor Drum
(C) Timpani
(D) Snare Drum

292. What specific structural feature dictates the playing technique of the Kittle Drum?
(A) A highly specific structure allowing for definitive pitch tuning
(B) Heavy tensioned wires strictly across its lower outer membrane
(C) Large structural dimensions utilizing heavy wooden beaters only
(D) The deliberate lack of any integrated internal snare structure

293. The unique structural addition of tensioned wires across the lower membrane is characteristic of which instrument?
(A) Tenor Drum
(B) Bass Drum
(C) Snare Drum
(D) Kittle Drum

294. Which instrument serves as the foundational low-frequency instrument within the Western percussion classification?
(A) Kittle Drum
(B) Bass Drum
(C) Snare Drum
(D) Tenor Drum

295. How is the Tenor Drum characterized in comparison to the Snare Drum?
(A) It strictly possesses a large structure utilizing heavily weighted beaters
(B) It features definitive pitch tuning requiring soft specialized mallets
(C) It provides a mid-range rhythmic voice lacking the snare structure
(D) It solely produces deep resonant impacts as a low-frequency instrument

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Direction : Please read the following source carefully.

The comprehensive classification of musical instruments demands a rigorous detailed study of their origin, evolution, structure, and specific playing techniques. Analyzing descriptions of musical instruments from the ancient to the present period reveals that structural modifications are consistently driven by the evolving demands of musical performance. Whether analyzing the complex chordophones of the Tat Vadya category, the aerophones of the Sushir Vadya, or the diverse membranophones of the Avanaddha Vadya, the structural evolution remains intricately linked to the development of new playing techniques. For instance, changes in the structural resonance chambers of string and percussion instruments historically necessitated adaptations in manual playing techniques to maximize sound output. Furthermore, the solid idiophones classified as Ghana Vadya and the popular percussion instruments utilized in Western Music also demonstrate this evolutionary principle. Scholarly descriptions provided by Bharat, Sharangdev, and Dr. Lalmani Mishra emphasize that understanding an instrument's present form requires tracing its origin and structural evolution. This multidimensional study highlights how structure and playing technique continually influence each other, ensuring the dynamic progression of musical instruments throughout history.

Based on the above source, attempt the following five questions.

296. According to the passage, what consistently drives the structural modifications of musical instruments?
(A) The changing arbitrary preferences of modern scholars
(B) The limited availability of robust structural materials

(C) The intentional rejection of ancient textual documentation
(D) The evolving demands of musical performance

297. In string and percussion instruments, historical changes in structural resonance chambers necessitated adaptations in what specific area to maximize sound output?
(A) Manual playing techniques
(B) Intricate wood carving styles
(C) Strict breath control methods
(D) Arbitrary regional classifications

298. The evolutionary principle of structural modification driven by performance demands is observed in which categories?
(A) Only the specific Tat Vadya and Sushir Vadya categories
(B) All classifications including Western percussion
(C) Only the Avanaddha Vadya and Ghana Vadya categories
(D) Exclusively ancient unevolved Indian instrument types

299. What do the scholarly descriptions provided by Bharat, Sharangdev, and Dr. Lalmani Mishra emphasize regarding an instrument's present form?
(A) It can be fully understood without any historical context
(B) It requires tracing its origin and structural evolution
(C) It remains structurally identical to its ancient counterpart
(D) It depends solely on entirely modern playing techniques

300. What multidimensional relationship ensures the dynamic progression of musical instruments throughout history?
(A) The influence of structure and playing technique on each other
(B) The disconnection between acoustic theory and physical design
(C) The complete separation of regional folk and classical traditions
(D) The static and unyielding nature of ancient musical treatises

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ANSWERS

1. (C) Four
Bharat Muni's ancient treatise, the Natyashastra, classifies musical instruments into four distinct categories based on their sound-producing mechanisms. These include Tat (stringed), Sushir (wind), Avanaddha (percussion with membranes), and Ghana (solid instruments). This foundational four-fold system has guided the categorization of Indian musical instruments for centuries, establishing a systematic approach to organology that remains relevant in modern times.

2. (A) He maintained the four-fold classification of Bharat.
In his seminal thirteenth-century work, the Sangeet Ratnakar, Sharangdev upheld the traditional four-fold classification system established earlier by Bharat Muni. He organized musical instruments into Tat, Sushir, Avanaddha, and Ghana categories. While he provided extensive details on instrument construction and playing techniques prevalent during his time, the overarching theoretical framework remained consistent with the ancient Natyashastra tradition of instrument classification.

3. (C) P-4, Q-1, R-2, S-3
The Sitar produces sound through stretched strings, placing it in the Tat category. The Flute utilizes an air column, making it a Sushir instrument. The Tabla uses stretched membranes, categorizing it as Avanaddha. Finally, the Manjira consists of solid metal cymbals that resonate when struck together, identifying it as a Ghana Vadya. This illustrates the traditional four-fold system of Indian organology.

4. (D) An instrument producing sound through stretched strings.
Tat Vadya refers to the class of musical instruments where sound is produced through the vibration of stretched strings. These strings can be made of various materials like steel, brass, silk, or gut. The vibration is initiated by plucking, bowing, or striking the strings. Examples include the Sitar, Sarod, and Veena, which are fundamental to the melodic framework of Indian music.

5. (C) I, II, and IV
Dr. Lalmani Mishra was a distinguished scholar whose monumental work, Bhartiya Sangeet Vadya, provides a comprehensive historical and technical analysis of Indian instruments. He meticulously traced the evolution of various instruments from the Vedic period to modern times. His research included detailed structural examinations of the Veena family. Notably, he upheld the concept of Shruti rather than rejecting its significance.

6. (B) Pakhawaj - Tat Vadya
The Pakhawaj is a barrel-shaped, double-headed percussion instrument covered with stretched animal hide. According to the traditional classification system, it belongs to the Avanaddha Vadya category because sound is generated by striking a membrane. In contrast, Tat Vadyas are stringed instruments. Other pairs like Ghatam and Jal-Tarang are correctly identified as Ghana Vadyas, and the Shehanai is a wind instrument.

7. (B) Both A and R are true but R is not the correct explanation of A.
Sushir Vadyas are defined by the use of air to produce sound, typically through blowing into a tube or reservoir. While the modulation of pitch occurs by altering the length of the air column using finger holes, this mechanism explains how notes are changed rather than defining why the instrument belongs to the wind category based on its primary sound source.

(A) Kartaal
Avanaddha Vadyas are percussion instruments characterized by a stretched membrane or skin that produces sound when struck. The Panav, Patah, and Mirdang are all ancient drums that fit this description perfectly. Conversely, the Kartaal consists of wooden clappers with small metal discs and produces sound through the resonance of solid materials, classifying it as a Ghana Vadya in Indian music.

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structured classification systems formulated by seminal scholars. A comprehensive examination of Indian musical instruments requires a detailed study of the categorizations proposed by Bharat, Sharangdev, and Dr. Lalmani Mishra. These academic frameworks systematically divide instruments into Tat Vadya, Sushir Vadya, Avanaddha Vadya, and Ghana Vadya based on their origin, evolution, and core structural properties. The classification provided by Bharat established the primary structural divisions, which were subsequently refined in Sharangdev's descriptions to account for the ongoing evolution and newly developed playing techniques of the medieval period. In modern musicological research, Dr. Lalmani Mishra's detailed study provides an updated analytical model that meticulously tracks the structural evolution and refined playing techniques of both classical and regional instruments. By tracing the evolutionary lineage of instruments from the ancient Veena and Flute to modern adaptations, these classification models serve as critical academic tools. They ensure that the origin, structural modifications, and complex playing techniques of Indian musical instruments are systematically documented and analyzed across historical periods.

Based on the above source, attempt the following five questions.

286. Which three scholars are noted for providing the academic frameworks that divide instruments into four main categories?
(A) Bharat, Naradiya, and Dr. Lalmani Mishra
(B) Sharangdev, Dr. Lalmani Mishra, and Maguti
(C) Bharat, Sharangdev, and Upang
(D) Bharat, Sharangdev, and Dr. Lalmani Mishra

287. On what basis do these academic frameworks systematically divide the musical instruments?
(A) Exclusively on the boundaries of regional geography
(B) Only the strictly modern mechanical playing techniques
(C) Origin, evolution, and core structural properties
(D) The assorted materials used for decorative purposes

288. According to the passage, Sharangdev's descriptions refined primary structural divisions to account for what developments?
(A) Immediate exclusion of large rhythm instruments
(B) Medieval evolution and playing techniques
(C) Swift elimination of ancient melodic playing methods
(D) Eventual introduction of foreign Western percussion

289. What does Dr. Lalmani Mishra's detailed study meticulously track in modern musicological research?
(A) Purely theoretical acoustics of non-existent instruments
(B) Only the direct historical lineage of the ancient Veena
(C) Absolute elimination of the classical Sushir category
(D) Classical and regional instrument techniques

290. These classification models ensure that the origin, structural modifications, and complex playing techniques are systematically documented across what?
(A) Historical periods
(B) Exclusively modern contexts
(C) Only the medieval era
(D) Unrelated regional boundaries

Direction : Please read the following source carefully.

While Indian membranophones constitute a major area of study, an essential comparative aspect of musical instrument classification involves the popular percussion instruments used in Western Music. A detailed study of the structure and playing technique of these instruments reveals significant contrasts with Indian Avanaddha Vadya. The Kittle Drum, also known as the timpani, features a highly specific structure that allows for definitive pitch tuning, dictating a playing technique reliant on specialized mallets. In contrast, the Snare Drum possesses a unique structural addition of tensioned wires across its lower membrane, creating its characteristic buzzing sound and requiring precise rudimental playing techniques. The Bass Drum serves as the foundational low-frequency instrument within

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instruments are idiophones that produce sound through the vibration of their own solid material, such as metal, wood, or clay, without the need for stretched strings or membranes. Common examples of this category include cymbals like the Manjira, wooden clappers like Kartaal, and the clay pot called Ghatam.

19. (C) It provides a steady harmonic foundation.
The Tanpura is a dedicated drone instrument designed to provide a continuous and rich harmonic background for the lead performer. It does not play melodic patterns or rhythmic cycles. Instead, its four or five strings are plucked in a steady sequence to reinforce the tonic and other key notes of the raga, ensuring the soloist remains perfectly tuned during a performance.

20. (D) Striking with light wooden mallets.
The Santoor is a trapezoidal hammered dulcimer characterized by a large number of strings stretched across a wooden soundboard. It is played by striking the strings with a pair of delicate, curved wooden mallets called kalam. This technique distinguishes it from other stringed instruments that are either plucked with a plectrum or fingers, or played with a bow to produce sound.

21. (C) Instruments requiring wind or air pressure.
In Indian musicology, a Sushir Vadya is formally defined as any musical instrument that produces sound through the use of wind or air pressure. Sound is generated by the vibration of an air column inside the instrument's body, which is initiated by blowing air through a hole or a reed. This category includes diverse instruments such as the Flute, Shehanai, and Nagasvaram.

22. (B) Dr. Lalmani Mishra completely rejected the four-fold classification.
Dr. Lalmani Mishra did not reject the traditional four-fold classification system established by Bharat Muni. Instead, his work Bhartiya Sangeet Vadya provided a deep historical and scientific analysis of instruments within that very framework, tracing their evolution from ancient times. While he expanded the understanding of these categories, the fundamental division into Tat, Sushir, Avanaddha, and Ghana remained the cornerstone.

23. (D) Chenda - Avanaddha Vadya
The Chenda is a cylindrical percussion instrument from Kerala, featuring stretched skins on both ends that are struck with sticks, correctly placing it in the Avanaddha Vadya category. In contrast, the Patah is also an ancient drum, not a stringed instrument. The Surbahar is a plucked string instrument, and the Chipli is a solid wooden clapper classified as a Ghana Vadya.

24. (A) Maguti
Tat Vadyas are stringed instruments such as the Sitar, Dilruba, and the ancient Naradiya Veena. These instruments rely on the vibration of stretched wires or gut to produce melodic tones. The Maguti, also known as the Pungi, is a wind instrument used by snake charmers. It produces sound via air passing through reeds and a gourd reservoir, classifying it as Sushir.

25. (C) Shehanai
The Shehanai is a wind instrument that requires high levels of competency in breath control and embouchure to produce a refined musical tone. As a reed-based instrument, the player must manage air pressure precisely to navigate the various notes and ornaments of a raga. This physical requirement is specific to Sushir Vadyas and does not apply to string or percussion instruments.

26. (A) Vichitra Veena
The Vichitra Veena is a prominent fretless string instrument played by sliding a smooth glass or metal bar along the strings. This technique allows for the production of continuous, gliding notes known as meend, which are essential for expressing the nuances of Indian classical music. Unlike the Sitar or Saraswati Veena, which use frets, the Vichitra Veena relies on the slide.

27. (D) It has a bamboo tube with two gourds.
The Rudra Veena is a majestic ancient instrument belonging to the stick zither family. Its structure consists of a long tubular body made of bamboo or wood, known as the danda, with two large resonators made of dried gourds attached underneath at both ends. It is a primary instrument for the Dhrupad style, played by plucking strings with the fingers.

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9. (C) Sound comes from striking porcelain bowls.
The Jal-Tarang is classified as a Ghana Vadya because the primary source of sound is the vibration of solid porcelain or china clay bowls. Although water is used to tune the bowls to specific pitches, striking the solid material with wooden beaters generates the resonance. This follows the principle that Ghana Vadyas produce sound through the vibration of their solid bodies.

10. (A) I, II, III, and IV
Tat Vadyas are musical instruments that produce sound using stretched strings. The Veena, Sarangi, Dotara, and Surbahar all rely on string vibration, whether plucked, bowed, or struck. These instruments are central to the melodic framework of Indian music. However, the Tabla is a percussion instrument featuring stretched membranes, which places it in the Avanaddha Vadya category rather than string instruments.

11. (D) Violin
Among the listed instruments, the Violin is specifically designed to be played with a bow to produce a continuous and sustained tone. Instruments like the Sitar and Sarod are plucked using plectrums, while the Santoor is a struck zither played with wooden mallets. The use of a bow allows the Violin to mimic the fluid nuances of the human voice.

12. (C) Statement I is correct but Statement II is incorrect.
Avanaddha Vadyas are percussion instruments defined by the use of stretched parchment or animal skin over a hollow frame or shell. This description accurately fits drums like the Tabla and Mridangam. However, the Ghatam is a solid clay pot that produces sound through its own resonance when struck. Therefore, the Ghatam is classified as a Ghana Vadya rather than Avanaddha.

13. (A) I, II, III
The historical timeline of Indian musicology begins with Bharat Muni's Natyashastra, dated between 200 BCE and 200 CE. Sharangdev's Sangeet Ratnakar, a comprehensive medieval treatise, was composed later in the thirteenth century. Finally, Dr. Lalmani Mishra's Bhartiya Sangeet Vadya is a significant twentieth-century academic work. This sequence represents the evolution of musical theory and instrument classification from ancient to modern.

14. (D) Sound is generated by vibrating strings.
Sushir Vadyas are wind instruments where sound is generated by the vibration of an air column within a hollow tube. Common examples include the Flute, Algoza, and Nagasvaram. The production of sound through vibrating strings is the defining characteristic of Tat Vadyas, not Sushir Vadyas. Wind instruments rely on blowing air or using reeds to initiate sound waves within them.

15. (A) Avanaddha Vadya
An instrument featuring a hollow body with stretched animal skin on both sides, used primarily for rhythm, fits the definition of an Avanaddha Vadya. This category encompasses all membranophones where sound is produced by striking the stretched hide. Such drums are fundamental to providing the rhythmic foundation in various Indian musical traditions, ranging from classical temple performances to diverse regional folk celebrations.

16. (B) Sharangdev - Authored Sangeet Ratnakar
Sharangdev is the renowned thirteenth-century author of the Sangeet Ratnakar, an essential treatise covering diverse aspects of Indian music and dance. Conversely, Bharat Muni is the author of the ancient Natyashastra, and Dr. Lalmani Mishra wrote the modern work Bhartiya Sangeet Vadya. There is no historical evidence attributing the invention of the Sitar to Bharat Muni, as it evolved later.

17. (A) Both A and R are true and R is the correct explanation of A.
The Ghatam is a unique percussion instrument made of specially prepared baked clay, often mixed with metal filings for added resonance. Because it produces sound through the vibration of its solid body rather than a stretched membrane or air column, it is correctly classified as a Ghana Vadya. Its material composition directly determines its classification within the traditional four-fold system.

18. (A) Ghana Vadya
The term Ghana Vadya literally translates to "solid instrument" in Indian musicology. These

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Veena. This specialized Indian version of the guitar is widely known as the Mohan Veena, popularized by Pandit Vishwa Mohan Bhatt, and it is played horizontally on the musician's lap.

38. (A) Both A and R are true and R is the correct explanation of A.
The Sarod features a unique fingerboard made of polished stainless steel or chrome, which is entirely devoid of frets. This design is intentional, as it allows the performer to execute smooth and rapid slides, known as meend, across the strings. By pressing strings against the metal surface with their fingernails, musicians achieve the fluid melodic transitions essential for performing various classical ragas.

39. (D) It contains exactly twenty sympathetic strings.
The Dotara is a popular folk instrument widely used in the Baul and Sufi music traditions of Bengal and Assam. It is a plucked string instrument with a skin-covered resonator. While its name implies two strings, it often has four or five. However, it does not typically feature a large set of twenty sympathetic strings like the classical Sarangi or Sitar instruments.

40. (A) Eaktara
The Eaktara is a simple yet powerful one-stringed instrument commonly used in Indian folk and devotional music. Its name literally means "one string." It consists of a single wire or gut string stretched over a resonator, usually a gourd or a wooden block. It is primarily used to provide a steady drone and a basic rhythmic pulse to accompany wandering singers.

41. (C) Sitar - Jawari bridge
The Sitar is characterized by its wide, slightly curved bridge called the Jawari. This unique design produces the buzzing, harmonic-rich sound associated with the instrument. Other pairs are incorrect: the Santoor is struck with mallets, not bowed; the Violin is a fretless instrument; and the Tanpura is played by plucking the strings in a sequence, not with a slide technique.

42. (A) Both A and R are true and R is the correct explanation of A.
The bridge of a Sitar, known as the jawari, is meticulously carved with a gentle curve rather than being flat. This specific shape allows the vibrating string to graze the surface of the bridge repeatedly. This interaction creates the characteristic buzzing timbre and a rich spectrum of overtones, which are essential for the distinctive tonal quality and resonance of the Sitar.

43. (D) Santoor
In ancient Indian musical texts, the term "Shatatantri Veena" refers to a "hundred-stringed lute." This instrument is widely considered the historical ancestor of the modern Santoor. Originating in the Kashmir region, the Santoor is a hammered dulcimer that features a large number of strings. The name reflects its complex structure and the rich, resonant sound produced by its many vibrating wires.

44. (B) Bowed instrument with frets like a Sitar.
The Dilruba is a stringed instrument that effectively combines the structural features of the Sitar and the playing method of the Sarangi. It possesses a long, fretted neck similar to a Sitar, but it is played by drawing a bow across the strings while held vertically. This allows the musician to produce both precise fretted notes and sustained, bowed tones.

45. (C) It is a hybrid of the Sitar and Sarangi.
The Israj is a bowed string instrument primarily used in the music of East and Central India. It is considered a hybrid because it features a fretted neck similar to the Sitar and a skin-covered resonator like the Sarangi. This design allows for the versatility of fretted pitch control combined with the expressive, sustained sound produced by the use of a bow.

46. (D) Strings vibrating due to resonating pitches.
Sympathetic strings, or Tarab, are a secondary set of strings found on many Indian classical instruments. They are tuned to the specific notes of the raga being performed but are not struck or plucked directly by the musician. Instead, they vibrate automatically through acoustic resonance when the corresponding notes are played on the main strings, creating a shimmering and echo-like effect.

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47. (A) Their tuning system is identical to Westerners.
While the physical structure of the Violin used in India is identical to the Western version, the tuning system is significantly different. In Indian classical music, the Violin is tuned to the tonic and dominant notes (Sa-Pa-Sa-Pa) to suit the raga system, unlike the standard Western G-D-A-E tuning. Additionally, Indian violinists traditionally perform while seated cross-legged on the floor.

48. (B) Sitar resonator - Gourd
The main resonator of a Sitar, called the Tumba, is traditionally made from a specially grown and dried gourd. This natural material is essential for producing the instrument's characteristic resonance and tonal warmth. Other pairs are incorrect: the Sarod face is covered with parchment, the Tabla Bayan is typically made of metal or clay, and the Flute is traditionally crafted from bamboo.

49. (B) Sarod
Frets are raised markers on the neck of an instrument that help define specific pitches. The Sitar, Saraswati Veena, and Surbahar all utilize frets to assist the player. In contrast, the Sarod features a smooth, fretless fingerboard made of polished metal. This design allows for the seamless, sliding melodic movements that are a hallmark of the instrument's distinctive classical performance style.

50. (A) Sarangi, Violin, Dilruba
Bowed instruments, categorized as Vitata Vadyas in some traditions, produce sound through the friction of a bow drawn across the strings. The Sarangi, Violin, and Dilruba are all prominent examples of this class, used for their ability to sustain notes and mimic vocal nuances. Plucked instruments like the Sitar and Sarod, or struck ones like the Santoor, belong to different categories.

51. (C) Flute (Bansuri)
The Flute, or Bansuri, is one of the oldest and most significant wind instruments in Indian history. It is deeply rooted in the pastoral traditions of the country and is iconically associated with Lord Krishna. Made from a simple hollow bamboo shaft, it has evolved from a folk tool into a sophisticated classical instrument capable of expressing the complex intricacies of Indian ragas.

52. (D) Shehanai uses reeds, Flute uses air edges.
The primary structural difference between the Shehanai and the Flute lies in their sound production mechanism. The Shehanai is a double-reed instrument, where air is blown through a pair of vibrating reeds at the mouthpiece. In contrast, the Flute is an edge-blown instrument, where sound is created by blowing air across the sharp edge of an embouchure hole or mouthpiece.

53. (C) P-1, Q-4, R-2, S-3
Different wind instruments are associated with specific cultural contexts in India. The Nagasvaram is a staple of South Indian temple music. The Algoza, a double flute, is central to Punjabi and Rajasthani folk music. The Maguti, or Pungi, is famously used by snake charmers. The Shehanai is traditionally considered an auspicious instrument, widely performed during North Indian wedding ceremonies.

54. (B) Two wooden flutes played at once.
The Algoza is a traditional folk wind instrument consisting of two separate flutes that are played simultaneously by a single musician. One flute typically provides a constant drone, while the other is used to play the melody. This requires the performer to master circular breathing to maintain a steady air supply, resulting in a continuous and rich polyphonic sound typical of folk music.

55. (D) II, III, and IV
The Clarinet, known in India as the Claronate, is a Western woodwind instrument that has been successfully integrated into various Indian musical genres. It utilizes a single reed and a complex system of metallic keys to change pitch. While not indigenous, Indian musicians have adapted their playing techniques to produce the microtones and slides necessary for classical and folk raga performances.

56. (A) Nagasvaram - Single reed
The Nagasvaram is a powerful wind instrument from South India that is characterized by its use of a double reed, not a single reed. Similar to the Shehanai, it requires high air pressure to produce its resonant and festive sound. Other pairs are

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correct: the Flute is an edge-blown instrument, the Shehanai uses double reeds, and the Maguti features an air reservoir.

57. (A) Both A and R are true and R is the correct explanation of A.
The Nagasvaram is considered a highly auspicious instrument, or Mangal Vadya, in South Indian culture. Due to its large size and double-reed construction, it produces a very loud and piercing sound that is audible over long distances. This makes it ideal for use in outdoor temple processions and rituals, where it serves as a primary melodic voice in religious ceremonies.

58. (A) Flute
Most wind instruments like the Shehanai, Sundari, and Nagasvaram rely on vibrating reeds to generate sound. The Flute, however, is a notable exception. It is an edge-blown instrument where the musician directs a stream of air against the sharp edge of a hole. This creates a different tonal quality and allows for the soft, breathy sounds characteristic of the Indian Bansuri.

59. (D) Partially uncovering the finger holes.
To produce microtones, or Shrutis, on a flute, the musician employs a technique of partially covering or uncovering the finger holes. By adjusting the degree to which a hole is open, the player can subtly alter the pitch beyond the standard notes of a scale. This manual control over the air column is essential for the expressive melodic ornamentation required in Indian music.

60. (B) I, II, III, and V
The Sundari is a small, double-reed wind instrument that is particularly popular in the state of Maharashtra. It is essentially a smaller version of the Shehanai, and due to its shorter length, it produces a much higher and sharper pitch. It is used in both folk and semi-classical traditions. As a Sushir Vadya, it is blown and not plucked.

61. (C) Algoza
The Algoza is a double flute instrument that requires the player to perform circular breathing. This technique allows the musician to inhale through the nose while simultaneously pushing air out through the mouth, ensuring an uninterrupted flow of sound. This is essential because the Algoza consists of two pipes played at once, where one pipe often provides a continuous drone for the melody.

62. (C) Statement I is correct but Statement II is incorrect.
The Maguti, commonly known as the Pungi, is structurally defined by a dried gourd that acts as an air reservoir, connected to two bamboo pipes. It is famously associated with snake charmers and folk music. However, it is not a standard instrument for classical Dhrupad performances, which typically feature the Rudra Veena or vocalists accompanied by the Pakhawaj drum and Tanpura.

63. (A) I, II, III
Wind instruments like the Sundari, Shehanai, and Nagasvaram follow a clear hierarchy in terms of physical length. The Sundari is the shortest, producing high-pitched tones. The Shehanai is medium-sized and is widely used in classical and festive music across North India. The Nagasvaram is the largest of the three, typically used in South Indian temple traditions and requiring significant lung capacity.

64. (B) It is a transposing instrument with metallic keys.
The traditional Indian Flute, or Bansuri, is a simple and elegant instrument made from a single hollow shaft of bamboo. It does not use the complex system of metallic keys found on Western orchestral flutes. Instead, the musician covers the finger holes directly with their fingers. It is an ancient instrument, deeply linked to Indian mythology and the figure of Lord Krishna.

65. (B) Nagasvaram
The Nagasvaram is a massive double-reed wind instrument from South India that resembles a large Shehanai. It requires immense lung power and specialized technique to play effectively. In traditional Carnatic and temple settings, the Nagasvaram is almost always paired with the Tavil, a powerful double-headed drum. Together, they create the resonant and festive soundscapes characteristic of South Indian ceremonies.

66. (A) Shehanai - Nakkara or Khurdak
Traditionally, the Shehanai is accompanied by percussion instruments such as the Nakkara

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not significantly reduce the weight for the player; in fact, it slightly increases it for better tonal depth.

143. (B) Animal gut or silk fibers.
Before the widespread availability of modern metal wires, the strings of ancient Veenas were typically made from natural materials such as animal gut or silk fibers. These materials provided a different tonal quality and were the standard for stringed instruments in antiquity. Over time, the development of metallurgy led to the adoption of steel and brass wires, which offer resonance.

144. (B) A plectrum made of coconut shell.
The Sarod is played using a unique plectrum called a Jawa, which is traditionally carved from a polished piece of coconut shell. This material is chosen for its hardness and smooth surface, which allow the musician to strike the strings with precision while producing the instrument's characteristic bright and percussive tone. The Jawa is essential for rapid rhythmic patterns.

145. (A) Larger, lower tuned for slow Alap.
The Surbahar is essentially a larger version of the Sitar, designed with thicker strings and a broader neck. These structural features allow it to be tuned to a lower pitch, producing deep and resonant tones. This makes the Surbahar particularly well-suited for the slow, meditative Alap sections of a raga, where the musician explores lower octaves with great sustain.

146. (A) A finger-worn plectrum for plucking.
The Mizrab is a specialized plectrum made of twisted wire, worn on the index finger of the right hand. It is used to pluck the strings of instruments like the Sitar and Surbahar. By using the Mizrab, the musician can produce a sharp and clear attack on the strings, which is necessary for executing melodic lines and complex rhythmic patterns.

147. (D) It is an Avanaddha Vadya.
The Tanpura is a stringed instrument, and therefore it is classified as a Tat Vadya, not an Avanaddha Vadya. It is a drone instrument without frets, meant to provide a harmonic foundation rather than playing melodies. Its unique bridge and the use of "Jiva" threads create the rich, buzzing overtones that are essential for supporting the lead classical soloist.

148. (A) Single-stringed drone or rhythm tool.
This pair correctly describes the Eaktara, a traditional instrument with a single string used to provide a drone or basic rhythm for folk singers. Other pairs are incorrect: the Dotara typically has four or five strings, not twenty; the Violin is a fretless instrument; and the Santoor is a stringed instrument (Tat Vadya), not a wind instrument (Sushir).

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149. (D) Tanpura
The Tanpura is unique among stringed instruments because it is played using only the soft pads of the fingertips, without any plectrum or bow. The musician gently plucks the four or five strings in a continuous, steady sequence to create the drone. Instruments like the Sitar and Sarod require plectrums, while the Saraswati Veena is plucked with the fingers.

150. (A) Sitar
Krintan and Zamzama are advanced melodic ornaments that are most effectively performed on a fretted stringed instrument like the Sitar. These techniques involve rapid plucking and finger movements across the frets to create cascading notes. The Sitar's curved, movable frets and its specific string tension provide the ideal physical environment for executing these complex classical Indian musical embellishments during performance.

151. (A) Natyashastra
The earliest and most comprehensive classification of musical instruments is found in the Natyashastra, an ancient treatise by Bharat Muni. It established the four-fold system of Tat, Sushir, Avanaddha, and Ghana instruments. This foundational work has dictated the theoretical study of Indian organology for over two thousand years and remains the cornerstone of modern instrument classification systems used by scholars.

152. (B) Detailing construction in his text.
In his thirteenth-century work Sangeet Ratnakar, Sharangdev provided extensive and detailed descriptions of the construction and playing techniques of many musical instruments. While

complements the slow and somber nature of Dhrupad compositions. While the Tabla is common in the Khayal style, the Pakhawaj remains the authentic choice for Dhrupad due to its historical association and specialized repertoire.

76. (B) Black paste for tuning and resonance.
A distinctive feature of the Tabla, Pakhawaj, and Mridangam is the application of a permanent black tuning paste, known as syahi or karan, on the drumhead. This paste is made from iron filings and other materials. It loads the membrane, reducing unwanted overtones and allowing the drum to be tuned to a specific pitch, giving these instruments their characteristic sound.

77. (C) Mridangam is wood, Khol is terracotta.
The Mridangam and the Khol differ significantly in the materials used for their bodies. The Mridangam, the primary drum of Carnatic music, is carved from a single block of wood, typically jackfruit. The Khol, widely used in the devotional music of Bengal, has a resonator made of terracotta or baked clay. Both are double-headed drums but possess distinct regional tonal qualities.

78. (D) P-3, Q-4, R-1, S-2
Percussion instruments in India are often deeply tied to specific regions and traditions. The Khol is a staple of Bengal's Bhakti music. The Tavil is essential for South Indian temple ceremonies, often paired with the Nagasvaram. The Chenda is a powerful drum used in the performing arts of Kerala. The Tabla is the most prominent percussion instrument in North Indian music.

79. (A) A frame drum with lizard skin.
The Khanjira is a small, high-pitched frame drum used in South Indian classical music. It consists of a wooden frame covered with a single head, traditionally made from the skin of a monitor lizard. It also features a few small metal jingles attached to the frame. The player uses one hand to strike the skin while the other modulates the pitch.

80. (B) I, II, and III
The Tabla consists of a pair of drums known as the Dayan and the Bayan. The Dayan, the higher-pitched right drum, is typically carved from a dense block of wood. The Bayan, the lower-pitched left drum, is usually made of metal, such as copper or brass, or sometimes clay. Together, they provide a wide range of rhythmic sounds and unique tonal colors.

81. (B) Dholak - Played exclusively with metallic mallets
The Dholak is a popular folk drum typically played using the hands and fingers, not with metallic mallets. It produces a wide range of sounds through various striking techniques on its two heads. Other pairs are correct: the Chenda is played with sticks, the Tavil uses a stick and thimbles, and the Khanjira is a one-handed frame drum, showcasing diverse techniques.

82. (A) Both A and R are true and R is the correct explanation of A.
The Tavil is a powerful double-headed drum designed to produce an exceptionally loud and sharp sound. This high volume is necessary because the Tavil is traditionally used to accompany the Nagasvaram, another loud instrument, in outdoor temple processions and festivals in South India. The combination of these two instruments is essential for the festive and ceremonial atmosphere of events.

83. (C) Pakhawaj
Frame drums like the Duff, Chang, and Khanjira are characterized by a circular frame with a diameter significantly larger than its depth, covered with a single head. The Pakhawaj, however, is a barrel-shaped, double-headed drum with a deep resonator carved from wood. Its structure and sound production are entirely different from the shallow frame drums used in various regional traditions.

84. (D) The Syahi layer loading the membrane.
The varying pitch and harmonic richness of the Tabla Dayan are primarily due to the syahi, a black paste applied to the center of the drumhead. This layer "loads" the membrane, causing different parts of the skin to vibrate at different frequencies. By striking the drum at various points—from the center to the edge—the player can produce diverse musical notes.

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85. (C) I, II, III, IV, and V
Avanaddha Vadyas include any musical instrument that produces sound through the vibration of a stretched membrane. All the instruments listed—Nakkara, Dhol, Sambal, Dholaki, and Pung—feature animal hide or skin stretched over a frame or resonator. These instruments serve as the rhythmic foundation for various classical, folk, and regional musical traditions across the diverse cultural landscape of the Indian subcontinent.

86. (B) Pung
The Pung is a traditional cylindrical drum from Manipur, essential to the Sankirtana music and classical dance of the region. It is unique because the drummer often dances gracefully while playing the instrument, which is suspended from the neck. This combination of complex rhythm and fluid movement is a hallmark of Manipuri performance art, requiring both musical and athletic coordination.

87. (A) Both Statement I and Statement II are correct.
The Nakkara is a pair of kettledrums, usually one larger and one smaller, that are struck with sticks. Historically, these drums were a central part of the Naubat, a traditional ceremonial ensemble performed from the balconies above the gateways of palaces and forts. They were used to announce the arrival of royalty or to mark significant times of the day.

88. (A) Both A and R are true and R is the correct explanation of A.
Unlike the Tabla, the Dholak typically lacks the complex, permanent black tuning paste known as syahi on its heads. This structural difference results in a sound that is more open and less defined in terms of specific pitch. Consequently, the Dholak produces a characteristic folk resonance that is well-suited for regional songs and festivals, rather than classical music.

89. (C) It is predominantly a wind instrument.
The Naal is a percussion instrument, not a wind instrument. It is a barrel-shaped drum, similar in appearance to the Dholak, but its high-pitched head features a syahi similar to that of a Tabla Dayan. This allows for a crisper and more defined sound. It is widely used in the folk music and theatrical traditions of Maharashtra, such as Lavani.

90. (A) Dhol
The Dhol is a large, powerful double-headed drum commonly found in the folk music of North India, including Rajasthan. It is typically made of wood and is hung around the player's neck with a strap. The musician plays both sides of the drum using sticks, producing the loud, energetic rhythms that are characteristic of regional festivals, weddings, and celebrations.

91. (D) Hourglass drum with tension cords.
Hourglass-shaped drums, such as the Damaru or Huddaka, are characterized by their central narrow waist and tension cords connecting the two heads. By squeezing these cords, the player can dynamically change the tension of the membranes, thereby modulating the pitch. This is a unique feature of this class of Avanaddha Vadyas, distinguishing them from fixed-tension drums like the Tabla instrument.

92. (A) Both A and R are true and R is the correct explanation of A.
The Huddaka is an hourglass-shaped drum that allows for dynamic pitch modulation during performance. As the musician strikes the drumhead, they simultaneously squeeze the central tension cords with their hand or arm. This action increases the tension of the membrane, causing the pitch to rise and allowing for the characteristic "bending" sounds that are essential to this instrument's style.

93. (C) Avanaddha Vadya / Folk rhythm instrument
The Upang is classified as an Avanaddha Vadya because it utilizes a stretched membrane to produce sound. It is a traditional folk rhythm instrument found in various regional Indian music traditions. Like other drums in this category, it provides the essential rhythmic accompaniment for folk songs and dances, contributing to the rich percussive landscape of the country's vernacular musical heritage.

94. (D) A shallow frame drum with skin.
The Duff is a prominent frame drum characterized by a shallow circular frame, typically made of wood, covered on one side with a stretched animal skin. It is widely used in Indian folk and

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devotional music, often played by striking the skin with the hands or sometimes with a stick. Its resonant sound makes it a popular rhythmic accompaniment for group.

95. (A) A drum pair played with curved sticks.
The Sambal is a traditional percussion instrument from Maharashtra, consisting of a pair of drums of different sizes. They are typically played with a pair of curved wooden sticks. This instrument is integral to Gondhal and other folk traditions, where its energetic and sharp rhythms provide the necessary accompaniment for ritualistic performances and festive songs, marking it as an Avanaddha.

96. (B) Solid tools requiring no membranes.
Ghana Vadyas are defined as solid musical instruments that produce sound through the vibration of their own material, without the need for stretched strings, membranes, or air columns. These idiophones are made of metal, wood, or clay. Common examples include cymbals like Manjira and the clay pot known as Ghatam. They are typically struck, shaken, or clashed to generate sounds.

97. (B) The pitch of a bowl increases as more water is added to it.
In a Jal-Tarang, the pitch of a porcelain bowl actually decreases as more water is added to it, not increases. The water level is used to tune each bowl to a specific note of a raga. Sound is produced by striking the bowls with wooden sticks. Therefore, the statement that the pitch increases with the addition of water is incorrect.

98. (A) Metal pipes struck to play melodies.
This pair correctly identifies an instrument from the Ghana Vadya category where metal pipes of varying lengths are struck to produce melodic notes. This is the same principle used in the Nal-Tarang. Other descriptions are wrong: the Ghatam is a clay pot, the Morsing is a small jaw harp, and the Chipli consists of wooden clappers rather than water.

99. (C) Ghatam
While the Manjira, Jhanjh, and Jalra are all Ghana Vadyas made of metal, the Ghatam is a notable exception. It is a percussion instrument made of specially prepared baked clay. Although it produces a sharp, metallic-like resonance, its material composition places it apart from the purely metallic cymbals and bells that dominate this category in many Indian music traditions.

100. (D) Ghatam
The Ghatam is a unique and essential percussion instrument in South Indian Carnatic music. It is a large, specially baked clay pot that the musician strikes with their fingers, palms, and wrists. By altering the position of the pot against their body, the player can produce a variety of resonant tones. It is a primary example of a clay-based Ghana.

101. (D) Bharat
Bharat Muni, the author of the ancient treatise Natyashastra, is credited with establishing the foundational four-fold classification of musical instruments in India. He categorized them as Tat, Avanaddha, Ghana, and Sushir. This systematic division based on sound production has remained the standard theoretical framework for Indian organology for over two thousand years, influencing all subsequent scholars in the field of musicology.

102. (B) Evolution from harps to fretboard lutes.
Dr. Lalmani Mishra's research in Bhartiya Sangeet Vadya meticulously traced the historical evolution of the Veena family. He argued that the ancient Veenas were originally bow-shaped harps, which gradually evolved through various stages into the stick zithers and eventually the sophisticated fretboard lutes we see today. This evolutionary perspective provides a comprehensive understanding of the development of stringed instruments in India.

103. (C) P-3, Q-1, R-2, S-4
Ghana Vadyas encompass a wide variety of solid instruments. The Morsing is a unique jaw harp played using the mouth as a resonator. The Manjira consists of a pair of small metal cymbals. The Kartaal features wooden clappers with small metallic discs for a jingle effect. The Ghatam is a specially prepared clay pot, widely used in South Indian traditions.

104. (D) A jaw harp using the mouth as resonator.
The Morsing, also known as the Murchunga in some regions, is a small percussion instrument classified as a jaw harp. It consists of a metal

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(kettledrums) or the Khurdak (a pair of small drums). This combination was historically a part of the Naubat ensemble found in royal courts. Other pairs like Nagasvaram with Tabla or Flute with Chenda are not typical, as each instrument has a specific regional and stylistic percussion counterpart.

67. (A) Both A and R are true and R is the correct explanation of A.
The Clarinet was originally designed for the Western tempered scale, using a fixed system of metallic keys. However, Indian musicians have adapted the instrument for classical music by modifying their fingering and embouchure techniques. These adjustments allow them to produce the microtonal inflections and continuous slides, known as meend, that are essential for the authentic rendition of Indian classical ragas.

68. (D) Natyashastra
The Natyashastra, the ancient Indian treatise on the performing arts, provides remarkably detailed descriptions of musical instruments. This includes specific measurements and structural details for the Vamshi, or flute. Bharat Muni's work established the scientific and theoretical foundations for wind instruments, detailing how their physical dimensions relate to the production of various notes and scales within the ancient music system.

69. (C) Double reeds vibrating against each other.
The Shehanai operates on the principle of a double-reed wind instrument. Sound is produced when the musician blows air through a pair of thin reeds at the mouthpiece, causing them to vibrate against each other. This vibration initiates the sound waves that resonate within the conical wooden body of the instrument. This mechanism is distinct from edge-blown flutes or stringed instruments.

70. (B) Playing two flutes at the same time.
The Algoza is a folk wind instrument played by blowing into two flutes simultaneously. The musician holds both instruments in their mouth, using one to maintain a continuous drone while the other is used to play the melody. This technique produces a distinctive, layered sound that is common in the folk music of Punjab and Rajasthan, requiring great skill in breath management.

71. (D) Instruments using a stretched animal hide.
Avanaddha Vadyas are a class of percussion instruments where sound is produced by striking a stretched membrane or animal hide. This category includes all types of drums, such as the Tabla, Pakhawaj, and Mridangam. The tension of the hide and the shape of the resonator determine the pitch and timbre. These instruments are vital for providing the rhythmic framework in music.

72. (A) They are modern electronic percussion instruments.
The Panav and Patah are ancient percussion instruments mentioned in classical Sanskrit texts, such as the Natyashastra. They are historically significant Avanaddha Vadyas that were used to provide rhythm in ancient theatrical and ritual performances. Describing them as modern electronic instruments is incorrect, as they belong to the early history of Indian organology and are precursor forms of contemporary drums.

73. (C) Tabla - Consists of a pair of hand drums
The Tabla is a quintessential percussion instrument of North India, consisting of a pair of hand drums called the Dayan and Bayan. This structure is unique among Indian drums. Other descriptions are incorrect: the Pakhawaj and Mridangam are double-headed drums, and the Khol is a terracotta percussion instrument, not a wind instrument. The Tabla's versatility makes it central to many genres.

74. (A) Tabla
Instruments like the Pakhawaj, Mridangam, and Dholak are barrel-shaped drums with two heads attached to a single body. The Tabla is an exception because it consists of two physically separate drums, each with its own head and resonator. While they are played together as a set, their structural independence distinguishes them from the single-bodied, double-headed drums common in Indian music.

75. (D) Pakhawaj
The Pakhawaj is the traditional percussion instrument used to accompany the ancient Dhrupad style of North Indian classical music. Its deep, resonant, and majestic tone perfectly

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114. (D) It recognized only vocal music, ignoring instruments entirely.
Bharat Muni's Natyashastra provided a comprehensive and systematic classification of musical instruments, recognizing their essential role in performance alongside vocal music and dance. He famously categorized them into four groups: Tat, Avanaddha, Ghana, and Sushir. The claim that he ignored instruments entirely is historically false, as his detailed analysis laid the foundation for the study of Indian organology.

115. (A) Ghatam
In a Carnatic music ensemble, the clay pot used for rhythmic accompaniment is the Ghatam. It is played alongside other percussion instruments like the Mridangam to provide a complex and layered rhythmic foundation. The Ghatam's unique metallic resonance, produced by striking the baked clay surface, adds a distinctive tonal color to the performance, making it a staple of South Indian concerts.

116. (B) Ghatam - Clay
The Ghatam is a unique percussion instrument made entirely of specially prepared baked clay, which may also contain metal filings for added resonance. This material is the defining characteristic of the instrument. Other pairs are incorrect: the Sitar primarily uses a gourd, the Tabla Dayan is made of wood, and the Flute is traditionally crafted from bamboo, not porcelain material.

117. (A) Both A and R are true and R is the correct explanation of A.
The Nal-Tarang is a melodic percussion instrument consisting of a series of metallic tubes of systematically varying lengths. When these tubes are struck with mallets, each produces a specific pitch depending on its size. By arranging the tubes in order, the musician can play chromatic or diatonic scales, allowing the Nal-Tarang to perform intricate melodies within a raga framework.

118. (D) Folk singing, held in the hand.
The Chipli is a traditional wooden percussion instrument commonly used to accompany folk and devotional singing. It consists of two wooden blocks with small metallic discs that jingle when the blocks are struck together. The performer holds the Chipli in one hand, using it to maintain a steady rhythmic pulse while singing. It is a staple of vernacular musical traditions.

119. (B) Its timbre adds a rhythmic layer.
The Morsing is included in Carnatic percussion ensembles, particularly during the Tani Avartanam, because its unique metallic timbre adds a distinct rhythmic layer to the performance. While it is a small instrument, it can produce complex patterns that complement the Mridangam and Ghatam. It provides a sharp, percussive contrast that enhances the overall rhythmic intensity and variety of ensembles.

120. (B) These are membrano-percussive tools.
Many popular percussion instruments used in Western music, such as the snare drum, bass drum, and timpani, are classified as membranophones because they produce sound through the vibration of a stretched membrane. These instruments provide the rhythmic and dynamic foundation for various musical genres, from classical orchestras to modern bands. This classification aligns with the Indian category of Avanaddha Vadya.

121. (B) A large bowl drum tunable via pedal.
The Timpani, or Kettle Drum, is a prominent Western orchestral percussion instrument consisting of a large hemispherical bowl, traditionally made of copper, with a stretched drumhead. A key feature of the modern Timpani is its pedal mechanism, which allows the player to quickly change the tension of the head and tune the drum to a specific musical pitch during performances.

122. (D) It is played with fingers only.
The Snare Drum is a central component of the modern drum kit and military bands, known for its sharp, crisp sound. It features a set of wire snares stretched across the bottom head. Importantly, it is traditionally played using a pair of wooden sticks, not exclusively with the fingers. Its ability to produce rapid rolls is essential to its musical role.

123. (D) A drum pitched higher than a bass.
This pair correctly identifies a relationship in Western percussion where certain drums, like the tenor drum, are pitched higher than the bass

drum. In contrast, the bass drum produces a low booming sound, the Timpani is a tunable bowl drum, and the snare drum uses wires rather than water for its sound. Understanding these pitch relationships is key to orchestration.

124. (A) Xylophone
Membranophones are instruments that produce sound through a vibrating membrane, such as the snare drum, bass drum, and tenor drum. The Xylophone is an exception because it is an idiophone, similar to a Ghana Vadya. It consists of wooden bars of varying lengths that produce sound when struck with mallets. Its sound source is the solid material of bars.

125. (D) Bass Drum
For a deep, low, and booming rhythmic pulse in an orchestral setting, the Bass Drum is the most appropriate choice. As the largest drum in the orchestra, it displaces a significant volume of air, creating the powerful low-frequency sounds that provide a majestic and foundational beat. It is typically struck with a large, padded mallet to achieve its characteristic resonance.

126. (A) Snare Drum
The Snare Drum is iconically associated with military marches due to its crisp attack and its ability to produce a continuous, rapid series of notes known as a drum roll. This effect is enhanced by the vibrating snare wires on the bottom of the drum. Its articulate and sharp tone makes it the primary rhythmic voice in marching band music.

127. (D) Tenor drums lack bottom snare wires.
The primary structural difference between the Tenor Drum and the Snare Drum lies in the absence of snare wires on the Tenor Drum. While both are cylindrical membranophones, the Snare Drum has wires stretched across its bottom head to create a buzzing sound. The Tenor Drum produces a deeper and more resonant tone, providing a pitch-wise middle ground in ensembles.

128. (B) P-2, Q-4, R-1, S-3
Western percussion instruments are defined by their unique acoustic properties. The Kittle Drum, or Timpani, is notable for being tunable to exact pitches. The Snare Drum is characterized by its buzzing wire effect. The Bass Drum serves as the lowest-pitched membranophone in the ensemble. Cymbals are idiophones that provide a bright metallic crash, adding dynamic and textural variety.

129. (C) It adjusts tension to change pitch.
The pedal on a modern Timpani is a critical mechanism that allows the percussionist to adjust the tension of the drumhead instantaneously. By pressing the pedal, the player can raise or lower the pitch, enabling the instrument to play specific musical notes and even glissandos. This versatility makes the Timpani a key melodic component within Western orchestral percussion sections.

130. (A) I, II, and III
The Western Bass Drum is the largest percussion instrument in the orchestra, renowned for producing powerful low-frequency sounds. To achieve its characteristic deep and booming tone, it is typically struck with a large, soft-headed mallet. While it provides a foundational rhythmic pulse, it is generally considered an instrument of indefinite pitch rather than being specifically tuned to a single frequency.

131. (D) Bass Drum - Definite pitch
In Western percussion, the Bass Drum is classified as an instrument of indefinite pitch because it produces a complex sound where a single fundamental frequency is not clearly dominant. In contrast, Timpani are definite pitch instruments. Snare and Tenor drums are also typically used for their rhythmic and timbral qualities rather than for playing specific melodic notes, being classified similarly.

132. (A) Both A and R are true and R is the correct explanation of A.
Timpani are unique among many drums because they can be precisely tuned to specific musical notes. This capability allows them to reinforce the harmonic foundation of an orchestral piece by playing the bass line's key pitches. By aligning with the orchestra's harmony, the Timpani provide both a rhythmic pulse and a tonal weight that enriches the overall sound.

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133. (C) Tabla
A standard Western drum kit typically includes a snare drum, bass drum, tom-toms (tenor drums), and various cymbals. The Tabla is a traditional Indian percussion instrument and is not a standard component of the Western kit. While musicians often experiment with cross-cultural fusions, the Tabla remains distinct in its construction, playing technique, and musical role within the Indian tradition.

134. (A) Sympathetic vibration of metal wires.
The sharp, crisp attack of a Snare Drum is primarily caused by the sympathetic vibration of metal wires, called snares, stretched across the bottom drumhead. When the top head is struck, the air inside causes the bottom head and the wires to vibrate against each other. This creates the characteristic "snap" or buzzing sound that defines the instrument's unique rhythmic clarity.

135. (A) I, II, III, and IV
Membranophones are musical instruments that generate sound through the vibration of a stretched membrane. The Kittle Drum (Timpani), Snare Drum, Bass Drum, and Tenor Drum all fit this definition. The Xylophone is an exception as it produces sound from vibrating wooden bars, making it an idiophone. Understanding these distinctions is fundamental to the classification of instruments in Western systems.

136. (D) Snare Drum
The Snare Drum is the ideal choice for performing fast, articulate march rhythms that require precise stick rebound. Its shallow body and the presence of snare wires on the bottom head produce a crisp, high-pitched sound with a very short decay. This allows for the clarity needed in rapid rhythmic passages, making it the primary percussion instrument for orchestral marches.

137. (C) Statement I is correct but Statement II is incorrect.
Western percussion is accurately divided into definite pitch instruments, like the Timpani, and indefinite pitch instruments, like the Snare Drum. However, the Bass Drum is an instrument of indefinite pitch. It is used to provide a deep rhythmic foundation rather than to play complex melodies. While its boom is low, it does not produce clear pitches for melodic lines.

138. (A) Both A and R are true and R is the correct explanation of A.
The Bass Drum's large diameter and wide shell are essential for its acoustic function. These physical dimensions allow the instrument to displace a massive volume of air when the drumhead is struck. This large displacement generates the low-frequency sound waves that produce the deep, booming resonance characteristic of the instrument. This makes it the most powerful rhythmic foundation in orchestras.

139. (C) Classification of the Harmonium as Vedic.
Dr. Lalmani Mishra's scholarly work is celebrated for its historical analysis and tracing the evolution of indigenous instruments from the Vedic period. However, he did not classify the Harmonium as a Vedic instrument. The Harmonium is a much later European introduction to India. His focus was on the systematic documentation of authentic Indian instruments and their scientific properties in music history.

140. (A) Ravanahatha or an early Sarangi.
An ancient instrument consisting of a bamboo tube attached to a gourd resonator, lacking frets and played with a bow, is characteristic of early bowed instruments like the Ravanahatha or the precursor to the modern Sarangi. These instruments represent a significant stage in the development of Indian stringed instruments, utilizing natural materials to produce sustained, bowed tones for folk music.

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141. (A) Shatatantri Veena - Santoor
Historical musicology links several ancient instrument names to their modern counterparts. The "Shatatantri Veena," meaning a hundred-stringed instrument, is widely accepted as the ancestor of the modern Santoor. Other pairs provided are historically inaccurate: the Vamshi is a flute, the Dundubhi is an ancient drum, and the Vipanchi was an ancient harp-like Veena, none of which correspond to those listed.

142. (B) Both A and R are true but R is not the correct explanation of A.
Many Sitars feature a secondary gourd, or Tumba, at the upper end of the neck. While it is true that this component exists, its primary purpose is to act as an additional resonator, enhancing the instrument's overall sound and balance. It does

frame with a flexible "tongue" in the center. The musician places the frame against their teeth and plucks the tongue, using their mouth cavity as a resonator to modulate the pitch and produce rhythmic sounds.

105. (A) I, II, and III
The Kartaal and Chipli are quintessential Ghana Vadyas used extensively in Indian devotional music, such as Bhajan and Kirtan. They are played by striking two solid pieces—typically made of wood or metal—together. These instruments provide a steady and energetic rhythmic accompaniment. Unlike the Jal-Tarang, they do not use water for tuning and are not designed for melodic scales.

106. (D) Jalra - A type of string instrument
The Jalra is a type of Ghana Vadya consisting of small metallic cymbals, not a string instrument. It is used in devotional and folk music to provide a rhythmic pulse. Other pairs are correct: the Jhanjh are large cymbals, the Manjira are smaller cymbals, and the Kartaal are wooden clappers with metal discs. Describing the Jalra as string-based is incorrect.

107. (A) Both A and R are true and R is the correct explanation of A.
Ghatam players frequently press the mouth of the clay pot against their bare stomach during a performance. This technique allows them to modulate the pitch and resonance of the instrument by altering the internal air volume. By moving the pot towards or away from the stomach while striking it, they create deep, bass-like effects, adding significant expressive depth to rhythms.

108. (A) Jal-Tarang
The Jal-Tarang is a percussion instrument that produces sound by striking porcelain bowls filled with water, not by interacting with strings. In contrast, the Sitar, Sarangi, and Surbahar are all Tat Vadyas that rely on the plucking or bowing of stretched strings to generate musical tones. The Jal-Tarang's sound source is the solid body of the bowls, making it Ghana.

109. (C) Plucking a metal tongue in the mouth.
To play the Morsing, the musician holds the instrument's metal frame between their teeth and plucks the central metal tongue with a finger. The sound is amplified and modulated by the player's mouth and throat, which act as a variable resonator. By changing the shape of the mouth and the position of the tongue, the artist creates various rhythmic patterns.

110. (A) I, II, III, IV, and V
All the listed instruments—Jalra, Jhanjh, Manjira, Chipli, and Kartaal—operate as concussion idiophones, which is the primary principle of many Ghana Vadyas. They produce sound when two similar solid components are clashed or struck against each other. This action creates a sharp, resonant rhythmic pulse. These instruments are fundamental to the rhythmic accompaniment of classical and folk music throughout India.

111. (D) Tuning bowls by adjusting water levels.
A performer of the Jal-Tarang must be highly skilled in tuning the instrument by precisely adjusting the water levels in each porcelain bowl. The amount of water determines the pitch of the bowl when struck. Achieving the correct raga scale requires a keen ear and meticulous preparation before the performance begins. This tuning process is unique to the Jal-Tarang instrument.

112. (A) Both Statement I and Statement II are correct.
The Jhanjh is a large metallic cymbal that produces a loud, resonant splash, making it suitable for high-energy folk and ritual music. In contrast, the Manjira is a smaller, more delicate pair of cymbals often used in intimate classical and devotional settings. While both are Ghana Vadyas, their size and volume determine their traditional contexts within Indian musical performance.

113. (A) I, II, III
The evolution of stringed instruments in India began with ancient bow-harps like the Vipanchi Veena. During the medieval period, stick zithers with frets, such as the Kinnari Veena, became prominent. The modern Sitar emerged later, reflecting a synthesis of Indian and Persian influences. This chronological sequence documents the technological and aesthetic shifts in organology from ancient times through the medieval.

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he followed the four-fold classification system of the Natyashastra, his work serves as a vital historical record of instruments prevalent during the medieval period, offering practical insights into their physical design and musical application in India.

153. (A) P-3, Q-1, R-2, S-4
Key scholars have shaped the history of Indian instruments. Bharat Muni wrote the foundational Natyashastra. Sharangdev authored the influential medieval Sangeet Ratnakar. Dr. Lalmani Mishra provided the modern academic study Bhartiya Sangeet Vadya. Ahobal is noted for his work in Sangeet Parijat, where he was among the first to describe the precise lengths of a string for specific notes.

154. (A) It is bowed.
In some historical Indian musical texts, the term "Vitata" is used as a specific sub-category for stringed instruments that are played with a bow. While "Tat" generally refers to all stringed instruments, "Vitata" distinguishes those where sound is produced through the continuous friction of a bow, such as the Sarangi, from those that are plucked with fingers or plectrums.

155. (A) I, II, and IV
The history of Indian instruments is marked by diverse cultural syntheses. Islamic influence introduced the Persian Rabab, which significantly influenced the development of the modern Sarod. Similarly, Western colonization brought the Violin, which was brilliantly adapted into Carnatic music. However, the Sitar's evolution was not solely from the Saraswati Veena but involved a fusion of Indian and Persian stringed traditions.

156. (D) Flute - Portuguese introduction
The Flute, or Bansuri, is an ancient indigenous Indian instrument with a history dating back thousands of years. It is not a Portuguese introduction. It is mentioned in the earliest Indian texts and is deeply embedded in the country's mythology and pastoral heritage. Other pairs are correct: the Sarod evolved from the Rabab, and the Sitar has roots in Persian traditions.

157. (A) Both A and R are true and R is the correct explanation of A.
Dr. Lalmani Mishra's "Bhartiya Sangeet Vadya" is considered a landmark in modern ethnomusicology because it provides a systematic and comprehensive documentation of Indian instruments. His research meticulously details their historical origins, evolutionary changes, and scientific acoustic properties. By bridging the gap between ancient texts and contemporary practice, his work offers an invaluable resource for understanding the rich organological traditions.

158. (A) The Harmonium organ.
While the Flute, ancient drums, and early harps are all indigenous to India with roots in the ancient and Vedic periods, the Harmonium is a notable exception. It is a European reed organ that was brought to India in the nineteenth century. Despite its relatively recent arrival, it has become an indispensable part of many classical and folk Indian musical genres.

159. (C) Medieval / Mughal Period
The concept of "Tarab," or sympathetic resonance, became highly prominent in North Indian instruments during the medieval and Mughal periods. This era saw a significant evolution in instrument design, with the addition of secondary strings to enhance resonance and create a rich, shimmering sound. This technological shift reflected the aesthetic preferences of the time and remains a defining feature of instruments.

160. (A) I, II, III, and IV
The Baul and Bhakti folk traditions of Bengal are characterized by a specific ensemble of instruments. The Eaktara and Dotara provide the melodic and rhythmic drone, while the Khol is the primary percussion instrument. The Manjira provides a steady metallic pulse. Together, these instruments create the distinctive soundscape of Bengali devotional music, supporting the emotive singing styles of the region.

161. (A) The modern Tabla pair.
The modern Tabla pair is the ideal instrument for providing rhythmic accompaniment using a complex language of vocalized syllables known as bols. It consists of two separate drums, the Dayan and the Bayan, played simultaneously with both hands. While the Pakhawaj and

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Mridangam also use bols, they are single-bodied drums. The Tabla's unique structure allows for a distinct percussive versatility.

162. (A) Both Statement I and Statement II are correct.
These statements accurately describe the differences between two prominent members of the Veena family. The Vichitra Veena is a fretless instrument played by sliding a glass or metal bar along the strings, allowing for continuous melodic movement. In contrast, the Saraswati Veena, central to Carnatic music, features fixed frets and is played by plucking the strings with the fingers.

163. (A) II, I, III
The history of rhythmic accompaniment in North India follows a clear chronological progression. It began with the ancient Pushkara drums used in traditional theater. This evolved into the use of the Mirdang and Pakhawaj, which became the primary accompaniment for the Dhrupad style. Finally, the Tabla emerged and became the dominant percussion instrument for the Khayal and other modern genres.

164. (C) Redesigning the entire structure.
The adaptation of the Violin into Indian music did not involve redesigning its entire physical structure. Instead, musicians modified its use to fit the Indian aesthetic. They changed the tuning to match the raga system and adopted a seated playing posture on the floor. The instrument's body remained the same. These adjustments allowed the Violin to become a core part.

165. (A) Tat
The Sarangi is a stringed instrument and is therefore classified as a Tat Vadya. The presence of gut strings, which are plucked or bowed to produce sound, is the defining characteristic of this category. Despite its complex construction and skin-covered resonator, the primary sound source remains the vibrating strings. This makes it a fundamental melodic instrument within the traditional four-fold classification.

166. (A) Copper, brass, or clay shells.
This pair correctly identifies materials commonly used for the shells of various Indian percussion instruments, such as the Tabla Bayan or the Ghatam. Other descriptions are incorrect: the Sitar Tumba is made of gourd, not clay; the Flute is traditionally bamboo, not jackfruit wood; and the Khol resonator is made of terracotta or clay. Material choice is vital for resonance.

167. (A) Both A and R are true and R is the correct explanation of A.
Before a performance, a Mridangam player applies a small amount of damp wheat or semolina dough to the center of the left drumhead. This temporary addition increases the weight of the membrane, which significantly lowers its pitch. This allows the drum to produce the deep, resonant, and melodic bass tones that are a hallmark of the Mridangam's South Indian sound.

168. (D) Natyashastra
The Natyashastra, authored by Bharat Muni, refers to an ancient harp-like instrument called the Chitra Veena, which featured seven strings. This instrument was played with the fingers and was distinct from the Vipanchi Veena, which had nine strings and was played with a plectrum. These early descriptions provide essential historical evidence for the diversity of stringed instruments in ancient India.

169. (A) Pakhawaj is a barrel, Tabla is a pair.
The most significant structural and acoustic difference between the Pakhawaj and the Tabla is their physical form. The Pakhawaj is a single, barrel-shaped drum with two heads. The Tabla, conversely, consists of two physically separate drums: the Dayan and the Bayan. This difference in design results in distinct resonance patterns and tonal qualities, with the Pakhawaj offering a deeper sound.

170. (A) Hand slaps on a small treble head.
The Khol is a double-headed terracotta drum played primarily with the hands and fingers. Its most distinctive playing technique involves sharp hand slaps on the very small, high-pitched treble head, which produces a bright and metallic-like sound. The larger bass head is used to create deeper tones. This energetic percussive style is a central feature of devotional music in Bengal.

171. (B) Black paste for pitch and overtones.
In Avanaddha Vadyas like the Tabla and Pakhawaj, the "syahi" or "karan" is a permanent

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black paste applied to the center of the drumhead. Made from iron filings, soot, and other materials, it serves to load the membrane. This process is essential for tuning the drum to a specific pitch and for controlling unwanted overtones, resulting in a focused sound.

172. (C) A soft instrument for lullabies.
The Chenda is a powerful and loud cylindrical drum from Kerala. It is a central component of high-energy performances like Kathakali and temple festivals. The drummer suspends it from the neck and plays it vertically, typically using two sticks. Its piercing and energetic sound is designed for large-scale outdoor events and intense theatrical storytelling, making it anything but soft.

173. (A) Pung - Manipuri Sankirtana
The Pung is a traditional Manipuri drum that is the soul of the Sankirtana music tradition. It is uniquely played by drummers who dance while they perform. Other pairs are incorrect: the Khol is associated with Bengal and Odisha, not Kathakali; the Chenda is a South Indian instrument, not for Hindustani Khayal; and the Tabla is not for Odissi.

174. (D) Pakhawaj
While the Sambal, Dholaki, and Upang are all primarily folk or regional percussion instruments, the Pakhawaj is a major classical instrument. It is the primary accompaniment for the ancient Dhrupad style of North Indian classical music. Its complex repertoire and historical status distinguish it from instruments that are mainly used in vernacular folk songs, despite some overlap in regional traditions.

175. (A) Huddaka
The Huddaka is an hourglass-shaped drum that requires the musician to actively control the tension of the skin during a performance. By squeezing the central cords that connect the two drumheads, the player can dynamically raise or lower the pitch as they strike the membrane. This technique allows for the expressive, gliding pitch bends that are characteristic of this folk instrument's sound.

176. (A) Barrel drum without complex paste.
A key characteristic of the Dholak is its barrel-shaped body and the absence of the complex, permanent black tuning paste (syahi) found on classical drums like the Tabla. This results in a sound that is more open and naturally resonant. The Dholak is a versatile folk instrument, played with the hands to provide energetic and rhythmic accompaniment for various songs.

177. (A) Naal has a Tabla-like right head.
Although the Naal and the Dholak share a similar barrel shape, the Naal is distinguished by its right head, which features a permanent black tuning paste similar to that of a Tabla Dayan. This allows the Naal to produce a much sharper and crisper treble sound than the Dholak. This hybrid character makes the Naal particularly popular in Maharashtra.

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178. (A) P-2, Q-3, R-4, S-1
Indian percussion instruments are deeply rooted in specific regional traditions. The Sambal is central to Maharashtrian folk forms like Gondhal. The Chenda is a powerful drum used in Kerala's temple arts and Kathakali. The Khol is indispensable to the devotional and folk music of Bengal. The Pung is a sacred and agile drum that is essential to the music of Manipur.

179. (A) A bow used for stringed instruments.
The "Gaj" is the traditional Indian term for a bow used to play stringed instruments. In instruments like the Sarangi, Dilruba, and Violin, the Gaj is drawn across the strings to create continuous friction, resulting in sustained musical notes. The use of a bow allows these instruments to produce a sound that is compared to the fluid qualities of the voice.

180. (A) I, II, and III
The Sarangi is a complex and highly expressive string instrument. It is traditionally carved from a single block of wood, typically cedar or tun. It features three main playing strings made of thick gut, and a large number of sympathetic strings—often between 35 and 40—that provide a rich resonance. It is a fretless instrument, allowing for smooth melodic slides.

plays a specific role, from the melodic lead of the Veena and Nagasvaram to the intricate rhythmic support provided by the Mridangam and Ghatam. These instruments are distinct from those typically associated with the North Indian tradition.

201. (C) Dr. Lalmani Mishra
Dr. Lalmani Mishra was a preeminent scholar and musician who authored the exhaustive and highly influential twentieth-century treatise titled "Bhartiya Sangeet Vadya." His work is celebrated for its scientific and historical approach to the study of Indian musical instruments. It remains a definitive reference for understanding the origin, structure, and evolution of diverse instruments within the Indian music tradition through history.

202. (A) Two kettledrums struck with sticks.
The Nakkara is a traditional Indian percussion instrument consisting of a pair of kettledrums of different sizes. They are typically made of metal or clay and are struck using a pair of wooden sticks. Historically, the Nakkara was a vital part of ceremonial and outdoor ensembles, used in palaces and temples to announce important events. It produces a loud rhythmic sound.

203. (A) P-4, Q-1, R-2, S-3
Different Indian percussion instruments have unique structural and playing characteristics. The Dhol is a large drum typically hung from the neck. The Duff is a large, shallow frame drum. The Huddaka is an hourglass-shaped drum where the musician can vary the pitch by squeezing tension cords. The Chang is a tambourine-like frame drum often used in folk traditions of Rajasthan.

204. (A) An ancient drum from Sanskrit texts.
The Panav is an ancient percussion instrument that is frequently mentioned in classical Sanskrit texts, including the Natyashastra. As an early Avanaddha Vadya, it was a drum used in diverse ritualistic and theatrical contexts in ancient India. While it is no longer in common use today, its historical documentation provides valuable insights into the early development of rhythmic Indian musical instruments.

205. (A) I, II, and III
The Natyashastra by Bharat Muni provides descriptions of several ancient percussion instruments, categorized as Avanaddha Vadyas. These include the Panav, Patah, and Mirdang. These drums were essential for providing rhythm in ancient theater and rituals. The Sitar is not included in this group because it evolved much later, during the medieval period, through a fusion of diverse stringed instrument traditions.

206. (D) Ghatam - Played with a bow
The Ghatam is a percussion instrument that is played by striking its clay surface with the hands, fingers, and wrists. It is never played with a bow. This misidentification is the incorrect pair. Other descriptions are correct: the Morsing is played using the mouth; the Jal-Tarang uses wooden sticks; and the Kartaal consists of solid wooden pieces struck together in hands.

207. (A) Both A and R are true and R is the correct explanation of A.
Maintaining precise tuning is critical for a Jal-Tarang performance, which is why the musician requires immediate access to water. Factors like evaporation during a concert can subtly alter the pitch of the porcelain bowls. To ensure the instrument remains correctly tuned to the raga, the player must be able to make micro-adjustments by adding or removing small amounts of water.

208. (A) The Claronate organ.
While the Algoza, Nagasvaram, and Sundari are all indigenous Indian wind instruments, the Claronate is a notable exception. It was assimilated into Indian music from Western military and marching bands during the colonial period. Indian musicians have since adapted the Clarinet, modifying its playing technique to produce the characteristic microtones and slides of Indian classical music, making it a unique part.

209. (C) Solid mass vibrates without tension.
An instrument is classified as a Ghana Vadya if its sound is produced through the vibration of its own solid mass. Unlike string instruments or drums, Ghana Vadyas do not require any external tension from strings or membranes to generate sound. When struck, shaken, or clashed, the

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category as the flute, representing one of the most ancient sacred tools.

191. (B) Algoza - Blown
This pair correctly identifies the Algoza as a wind instrument (Sushir Vadya) that produces sound when blown. Other pairs are incorrect: the Maguti is also a wind instrument, not plucked; the Ghatam is a percussion instrument that is struck, not bowed; and the Jhanjh are cymbals that are clashed together, not scraped. Understanding these mechanisms is key to classification.

192. (A) Both A and R are true and R is the correct explanation of A.
The Shehanai is a double-reed wind instrument that requires significant physical effort to play. The musician must blow air through a pair of vibrating reeds at the mouthpiece, which necessitates high pressure and precise embouchure control. This intense physical requirement often causes the player's cheeks to puff out during performance. Mastering this breath control is essential for producing classical tones.

193. (A) Maharashtra
The Sundari is a small, double-reed wind instrument that is particularly well-known and widely used in the state of Maharashtra. It is essentially a higher-pitched version of the Shehanai. Its sharp and festive sound is a common feature of regional folk music, processions, and traditional theatrical performances. This regional association makes the Sundari an important part of Maharashtra's cultural heritage.

194. (B) Peculiar or extraordinary
The term "Vichitra" in the name Vichitra Veena translates to "peculiar" or "extraordinary." This name reflects the instrument's unusual design and playing technique. Unlike the more common fretted Veenas, the Vichitra Veena is a fretless instrument played using a slide. Its majestic appearance and the distinctive, gliding quality of its sound contribute to its reputation as an extraordinary string family member.

195. (A) Dayan is smaller and higher pitched.
The structure of the Tabla is characterized by a pair of contrasting drums. The Dayan, which is played with the right hand, is physically smaller and is tuned to a high, specific pitch. In contrast, the Bayan is larger and produces a lower, deeper bass sound. This combination allows for a wide range of rhythmic tones and is central to versatility.

196. (A) A braided leather rim for the head.
In percussion instruments like the Tabla and Pakhawaj, the "Gajara" is the braided leather rim that secures the drumhead to the shell. This rim is essential because the leather straps used for tuning are woven through it. By adjusting these straps, the musician can change the tension of the head, thereby tuning the drum. Gajara is a critical structural element.

197. (D) It requires water inside the drum to lower the pitch.
The Mridangam does not require water inside the drum to lower its pitch. Instead, the musician applies a temporary dough made of wheat or semolina to the left head before a performance. This addition of weight is what effectively lowers the pitch and creates the deep bass resonance. The idea of using water inside the drum is incorrect for standard practices.

198. (B) Khanjira - Contains a small metal jingle
This pair correctly identifies a key feature of the Khanjira, which is a small South Indian frame drum that typically includes one or two metal jingles attached to its wooden frame. Other pairs are incorrect: the Tavil is a wooden drum, not a metal one; the Chenda is a percussion instrument, not a plucked string drum; and Upang is also percussion.

199. (C) Tabla Bayan
While the Pakhawaj, Mridangam, and Dholak are almost exclusively carved from a single piece of wood, the Tabla Bayan is a notable exception. It is traditionally made from metal, such as copper or brass, although clay versions also exist in certain folk traditions. This difference in material contributes to the Bayan's unique, deep, and resonant bass sound, distinguishing it from drums.

200. (A) I, II, III, and IV
The instruments listed—Saraswati Veena, Nagasvaram, Mridangam, and Ghatam—are all primary and quintessential tools used in the South Indian Carnatic music tradition. Each

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sustaining notes, this is achieved through its large size and strings.

238. (A) Both A and R are true and R is the correct explanation of A.
Dr. Lalmani Mishra dedicated a significant portion of his scholarly work to documenting the history of the Veena family. His research provides a clear evolutionary link between ancient bow-shaped harps and modern stick zithers. By synthesizing information from diverse sources, he offered a comprehensive historical narrative that illuminates the development of one of India's most important and diverse musical traditions.

239. (D) Using only Western guitar chords.
The Indian Guitar, known as the Mohan Veena, is not played using standard Western guitar chords. Instead, it was modified by Pandit Vishwa Mohan Bhatt to include sympathetic strings and is played using a slide technique on the lap. These changes allow it to perform the complex melodic ornaments and ragas of Indian classical music, representing a brilliant example of evolution.

240. (A) String (Tat)
In various ancient and medieval Indian musical texts, the term "Vitata" is used as a specific sub-category for stringed instruments, known broadly as Tat Vadyas. While "Tat" generally refers to any instrument with stretched strings, "Vitata" often specifically identified those that were bowed, such as the Sarangi. This highlights early recognition of different sound production methods in Indian traditions.

241. (A) Clay-bodied asymmetrical drum.
This pair correctly identifies the Khol, which is a traditional Indian percussion instrument featuring a terracotta or clay body and two heads of different sizes, giving it an asymmetrical appearance. Other descriptions are incorrect: the Chenda is a powerful drum, not a delicate string instrument; the Dholak is percussion, not a wind instrument; and the Nakkara is a pair of kettledrums.

242. (A) Both A and R are true and R is the correct explanation of A.
The Tabla Dayan is meticulously carved from a dense block of high-quality wood, such as sheesham. This material choice is intentional, as the density of the wood allows the drum shell to reflect sound waves efficiently. This internal reflection is critical for projecting the clear and high-pitched tones that are a defining characteristic of the Dayan during a musical performance.

243. (A) Carved wood such as Walnut.
The mallets used to play the Santoor, called kalam, are traditionally carved from a lightweight yet sturdy wood, such as walnut. Their curved design is essential for striking many strings with precision and speed. The use of wood allows for a clear attack while maintaining the resonant, shimmering tonal quality that is characteristic of the Santoor, distinguishing it from plucked instruments.

244. (A) It reinforces the tonic pitch Sa.
In Indian music, the primary function of a drone instrument, such as the Tanpura, is to continuously reinforce the tonic pitch, known as Sa. This provides a steady harmonic foundation that helps the lead vocalist or instrumentalist maintain accurate tuning throughout the performance. By sounding key notes of the raga, the drone creates a tonal context essential for melodic development.

245. (B) Imported tool now used for vocals.
Although the Harmonium was originally imported from Europe, it has become a ubiquitous and essential tool for accompanying vocal music in India. Despite its fixed scale, Indian musicians have mastered techniques to provide melodic support that complements singers. It is used across various genres, from classical Khayal to devotional Bhajans and folk songs, marking its deep integration into musical life.

246. (A) Blocks moved to adjust tension.
In percussion instruments like the Mridangam and Tabla, the "Kudu" or tuning blocks are small wooden pegs placed under the leather tension straps. By moving these blocks along the drum's body, the musician can increase or decrease the tension of the drumhead. This allows for precise adjustments to the pitch, ensuring the drum is perfectly tuned to the tonic note.

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solid material of the instrument—whether metal, wood, or clay—vibrates naturally to create musical tones.

210. (A) I, II, III, and V
The Timpani is a sophisticated Western orchestral instrument characterized by its large hemispherical bowl, typically made of copper. A key feature is its ability to be tuned to definite musical pitches, which distinguishes it from many other drums. While it is a membranophone, it is played with mallets rather than the hands. Its versatile role allows it to provide harmonic support.

211. (B) Executing buzz or double stroke rolls.
A primary skill required for playing the Western Snare Drum in a marching band is the ability to execute various types of rolls, such as buzz or double stroke rolls. These techniques allow the drummer to produce a continuous and dense stream of sound, which is essential for energetic rhythms. This requires high precision in stick control and rebound management from performers.

212. (C) Statement I is correct but Statement II is incorrect.
Western percussion is accurately categorized into definite pitch instruments, which can play specific notes, and indefinite pitch instruments. While this general division is true, the claim that the Bass Drum is a definite pitch instrument used for melodies is incorrect. The Bass Drum is an instrument of indefinite pitch, primarily used to provide a deep, booming rhythmic foundation in musical arrangements.

213. (A) Both A and R are true and R is the correct explanation of A.
The modern Western Snare Drum is equipped with a throw-off switch or lever that allows the player to quickly engage or disengage the snare wires. When wires are pulled away from the bottom drumhead, the characteristic "snare" buzz disappears, and the drum produces a cleaner sound similar to a tom-tom. This feature provides the percussionist with greater tonal versatility during musical performances.

214. (C) Features pedal pitch mechanisms.
The Western Tenor Drum is a cylindrical membranophone that provides a pitch range between the bass drum and the snare drum. However, unlike the Timpani, standard tenor drums do not feature pedal pitch mechanisms. They are typically used for their resonant rhythmic quality in drum corps. While they can be tuned, they do not have the instantaneous pitch-changing capabilities of pedals.

215. (B) Kittle Drum for specific pitches.
When an orchestral score requires a series of precise musical pitches from the percussion section, the Timpani is the necessary instrument. Unlike the snare drum, bass drum, or tenor drum, which are typically used for indefinite rhythmic sounds, the Timpani can be accurately tuned to specific notes. Using the pedal mechanism, the percussionist can adjust the tension to match harmonic pitches.

216. (B) Timpani - Played with soft mallets
This pair correctly identifies that Timpani are traditionally played using a pair of mallets, which often have soft, felt-covered heads to produce their characteristic resonant and melodic sound. Other pairs are incorrect: the Western Bass Drum is an indefinite pitch instrument; the Snare Drum is played with wooden sticks, not a bow; and the Tenor Drum is tuned through tension.

217. (A) Both A and R are true and R is the correct explanation of A.
Sharangdev's Sangeet Ratnakar is an invaluable historical resource because it meticulously documents a vast array of instruments from the medieval period. His detailed descriptions provide a clear and comprehensive understanding of Indian organology as it existed before the significant synthesis of Persian and Indian traditions. This work allows historians to trace the continuity and transformation of various instrument types and roles.

218. (A) 4 or 5
A standard modern Indian Tanpura typically features four or five strings. These strings are tuned to the tonic and other key notes, such as the fifth or fourth, to provide a continuous and rich harmonic drone for the performer. The specific number of strings allows the instrument

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to produce a complex spectrum of overtones that supports maintaining perfect pitch throughout a performance.

219. (A) Ghana Vadya
The Ghungroo, consisting of small metallic bells worn around the ankles by dancers, is classified as a Ghana Vadya. This is because the bells are solid instruments that produce sound through the vibration of their own metallic material when shaken or struck. They provide a vital rhythmic accompaniment to dance, marking each step with a resonant jingle that reinforces the underlying cycle.

220. (B) A Tat Vadya used in Dhrupad.
The Rudra Veena is a major string instrument and is therefore classified as a Tat Vadya. It is historically significant as the primary melodic instrument used to accompany and perform the majestic Dhrupad style of North Indian classical music. Its unique structure, featuring a long tubular body and two large gourd resonators, allows for the production of deep, resonant, and sustained.

221. (A) Unmetered raga exploration.
In the context of instrumental music, particularly for Tat Vadyas like the Sitar or Sarod, "Alap" refers to the initial, unmetered exploration of a raga. It is a slow and contemplative section where the musician introduces the raga's notes, mood, and phrases without any fixed rhythmic accompaniment. This section allows the performer to showcase their creative depth and tonal nuances effectively.

222. (D) It requires different string types.
The adaptation of the Violin into Indian classical music does not require different types of strings; the standard steel or synthetic strings used in Western music are perfectly suitable. The key differences lie in the tuning and the seated playing posture. These modifications allow the instrument to seamlessly integrate into the Indian melodic system while utilizing its original physical design and resonance.

223. (A) Saraswati Veena - Jackfruit wood
The Saraswati Veena is traditionally crafted using jackfruit wood for its large, bulbous resonating chamber and neck. This wood is chosen for its excellent acoustic properties and durability. Other pairs are incorrect: the Sarod uses wood but the face is skin; the Sitar's resonator is a gourd; and the Tanpura's resonator is typically a gourd, rather than a clay pot.

224. (A) Santoor
Among the stringed instruments listed, the Santoor is a notable exception as it is not played with a bow. Instead, it is a struck zither played using a pair of delicate wooden mallets. The Sarangi, Violin, and Dilruba are all bowed instruments, relying on the friction of a bow to produce sustained tones. Santoor's sound production mechanism distinguishes it clearly.

225. (A) Eaktara
The Eaktara is the quintessential instrument used by Baul singers to provide both a basic rhythmic pulse and a steady drone. Its single string produces a resonant and earthy sound that perfectly complements emotive performances. While the Khol, Manjira, and Tabla provide more complex rhythmic accompaniment, the Eaktara's unique combination of drone and rhythm makes it the heart of expression.

226. (A) Sitar
Pandit Ravi Shankar was a world-renowned maestro and a global ambassador for Indian classical music, most famously associated with the Sitar. His mastery of the instrument and his innovative approach to performance helped popularize the Sitar and the Indian classical tradition on the international stage. Through his collaboration with diverse global musicians, he showcased the Sitar's incredible versatility and expressive range.

227. (A) Chaurasia is famous for the Bansuri.
This statement accurately links Pandit Hariprasad Chaurasia to the Bansuri, an instrument he brought to great heights in classical music. Other links are incorrect: Ustad Bismillah Khan was a legendary Shehanai player; Pandit Shivkumar Sharma was famous for the Santoor; and Ustad Zakir Hussain is a world-renowned Tabla player. These maestros are each iconic figures within their respective traditions.

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228. (A) P-2, Q-4, R-1, S-3
Each of these maestros is a legendary figure who redefined the playing and popularity of their respective instruments. Ustad Amjad Ali Khan is renowned for the Sarod. Pandit Shivkumar Sharma elevated the Santoor to a classical status. Ustad Bismillah Khan made the Shehanai a major concert instrument. Ustad Zakir Hussain is a global icon of the Tabla instrument in music.

229. (A) Sitar strings are plucked, Santoor strings are struck.
The fundamental difference in sound production between a Sitar and a Santoor lies in how the strings are initiated. The Sitar is a plucked string instrument, where the musician uses a wire plectrum to pull and release the strings. In contrast, the Santoor is a struck zither, played by hitting the strings with delicate wooden mallets. This results in distinct tones.

230. (B) I, II, and III
The "Jawari" effect is a critical acoustic feature found in instruments like the Sitar and Tanpura. It refers to a unique buzzing sound produced by a wide, slightly curved bridge. This design allows the vibrating string to graze the bridge's surface, creating a broad spectrum of overtones. It is a purely acoustic phenomenon and contributes to the distinctive timbre of instruments.

231. (A) Pakhawaj - Flat disc
The Pakhawaj is a barrel-shaped, double-headed drum, not a flat disc. This misidentification is the incorrect pair. Other descriptions are correct: the Ghatam is a spherical clay pot; the Tabla Bayan is a hemispherical metal kettle drum; and the Sitar features a long neck with a bulbous resonator. The Pakhawaj's deep, barrel-like structure is essential for its resonant and majestic classical sound.

232. (A) Both A and R are true and R is the correct explanation of A.
The Sarod features a smooth, polished metal fingerboard that is entirely free of frets. This design choice is fundamental to the instrument's playing technique, as it allows the musician to execute continuous sliding notes, known as meend, with ease and precision. By sliding their fingernails along the strings against the metal surface, performers achieve the fluid and expressive melodic ornamentation.

233. (C) Flute
Among the wind instruments listed, the Flute is the only one that does not use reeds. It is an edge-blown instrument where sound is produced by directing a stream of air against the sharp edge of an embouchure hole. In contrast, the Shehanai, Nagasvaram, and Sundari are all reed-based instruments, where air is blown through vibrating reeds to generate sound.

234. (A) Air inside the baked clay pot.
In the Ghatam, the primary source of resonance is the air contained within its hollow, baked clay body. When the musician strikes the surface of the pot, it causes the internal air to vibrate, producing a resonant metallic-like sound. By covering and uncovering the mouth of the pot with their body, the player can modulate the pitch and volume effectively.

235. (A) I, II, III, and IV
Ghana Vadyas are solid instruments that produce sound through the vibration of their own material. The Morsing, Kartaal, and both the Manjira and Jhanjh fit this definition as they are made of metal or wood. However, the Tabla is an Avanaddha Vadya because it relies on the vibration of a stretched membrane. Ghana Vadyas are typically used for rhythmic pulse.

236. (A) Using a slide over fretless strings.
A musician playing the Vichitra Veena must possess the unique competency of using a slide over a fretless set of strings. This requires great precision in finger placement and pressure to produce correct pitches and characteristic meend. In contrast, the Saraswati Veena has fixed frets. The fretless nature of the Vichitra Veena makes it one of the most challenging string instruments.

237. (C) Statement I is correct but Statement II is incorrect.
The Surbahar was specifically developed to allow Sitar players to perform the deep, resonant Alap sections of a raga, as the standard Sitar lacked the necessary bass resonance and sustain. However, it is a plucked instrument, played with a Mizrab, and not with a bow. While it produces long,

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181. (C) Vichitra Veena - Played seated on the floor.
While the musician playing a Vichitra Veena is indeed seated on the floor, the instrument itself is placed horizontally in front of them, supported by its two large resonators. The incorrect aspect often arises in descriptions that fail to mention its horizontal placement, which is necessary for the slide technique. Other postures for Sitar and Sarangi are correctly identified.

182. (A) Both A and R are true and R is the correct explanation of A.
The Dilruba is accurately described as a hybrid instrument because it combines the structural features of both the Sitar and the Sarangi. It possesses the long, fretted neck of a Sitar, which makes it easier for the musician to find specific notes. However, it is played with a bow like the Sarangi, allowing for the sustained and expressive tonal quality.

183. (D) Sarangi
The Saraswati Veena, Rudra Veena, and Vichitra Veena are all members of the broad Veena family, characterized by a long neck and resonators. The Sarangi, however, is structurally distinct. It is a bowed instrument with a short, wide neck and a skin-covered resonator carved from a single piece of wood. Its design and sound production place it in a different lineage.

184. (D) Dotara has a skin-covered resonator.
The primary physical difference between the Dotara and the Sitar lies in the construction of the resonator. While the Sitar uses a wooden or gourd resonator with a wooden top, the Dotara features a resonator that is covered with a stretched animal skin, similar to the Sarod. This skin covering gives the Dotara its characteristic percussive tone, staple in folk.

185. (A) I and II only
The technique of using a "slide" or "bar" is essential for certain Indian stringed instruments to produce continuous, gliding notes known as meend. This technique is a defining feature of the Vichitra Veena and the adapted Indian classical Guitar. The Sitar uses frets, and while the Santoor uses strings, it is struck with mallets, and the Flute is wind.

186. (A) Saraswati Veena
In Carnatic music, the Saraswati Veena is the primary instrument for producing continuous "gamak" through a specialized technique. The musician pulls the string laterally across the frets to change the tension and pitch, rather than just pressing down. This allows for the rich and fluid melodic ornaments that are essential for the authentic rendition of ragas in South Indian traditions.

187. (D) Statement I is incorrect but Statement II is correct.
The Eaktara is renowned for its elegant simplicity rather than structural complexity. It consists of a simple split bamboo cane attached to a resonator, usually a gourd, with a single string stretched between them. There are no sympathetic strings. It is a fundamental instrument in Indian folk and devotional music, used to provide a basic rhythmic pulse and a drone.

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188. (A) Both A and R are true and R is the correct explanation of A.
The Santoor is a struck zither played by hitting strings with wooden mallets. Because sound is produced by discrete strikes, it cannot naturally produce the continuous, sliding portamento known as meend that is central to Indian music. While musicians use clever techniques to suggest these slides, the fundamental sound production mechanism is percussive, which distinguishes it from plucked or bowed instruments.

189. (D) It uses a very thin string gauge.
The Surbahar is a large, deep-toned instrument often referred to as a "bass Sitar." One of its defining characteristics is the use of a very thick string gauge, not a thin one. These heavy strings are necessary to produce the resonant, low-pitched sounds that are essential for its traditional role in performing the slow Alap and Jod sections.

190. (A) Sushir Vadya
According to the classification system established by Bharat Muni in the Natyashastra, a conch shell (Shankha) is categorized as a Sushir Vadya. This is because it produces sound through the vibration of air when blown by the musician. As a wind instrument, it falls into the same broad

247. (D) It is key to Hindustani music.
The Ghatam is a central percussion instrument in the South Indian Carnatic music tradition, not Hindustani music. While it is made of baked clay and produces a unique metallic resonance, its role is primary in South Indian ensembles where it accompanies the Mridangam. Its use in North Indian Hindustani music is very rare, making the statement that it is key incorrect.

248. (A) Snare Drum - Avanaddha Vadya
This pair correctly links the Western Snare Drum with the Indian category of Avanaddha Vadya. Both are membranophones, meaning they produce sound through the vibration of a stretched membrane. Other pairs are incorrect because the flute is a wind instrument, the Kittle Drum is also a membranophone, and the Bass Drum is a percussion instrument. These classifications reflect universal organological principles.

249. (A) Surbahar instrument.
While the Sarangi, Harmonium, and Tabla are standard accompaniment instruments for vocal music, the Surbahar is a notable exception. It is primarily a solo melodic instrument used for performing deep, contemplative Alap in the Dhrupad style. Its large size and low range make it better suited for instrumental solo recitals than for providing the supportive melodic accompaniment required for vocal performances.

250. (A) Timpani play specific music notes.
To accurately transcribe the rhythmic and harmonic patterns of the Timpani, a transcriber must understand that the instrument can play specific musical notes. Unlike most other drums, Timpani are definite pitch instruments. This competency is essential because the Timpani's role often involves reinforcing the bass line and contributing to the harmonic structure of the music, rather than just providing rhythmic punctuation.

251. (B) Bharat
Historical musicological texts identify specific scholars who established the groundwork for systematic musical categorization. Ancient frameworks prioritize the sound production mechanism and acoustical properties of instruments to create a logical grouping. This comprehensive approach began early in Indian history, providing a methodology that subsequent scholars like Sharangdev and Mishra expanded upon for centuries.

252. (A) The structural attributes and evolutionary trajectory of instruments
Contemporary musicological studies offer a modern analytical perspective on traditional instrument classification systems. Research highlights how historical frameworks have changed over time by looking closely at how instruments are built and how they have developed. This approach ensures that the physical features and the historical growth of these musical tools are thoroughly documented and analyzed.

253. (C) Instrumental evolution and playing techniques
During the medieval period, musicological descriptions became more detailed to reflect the changing nature of performance and design. Scholarly work from this era focuses on how instruments progressed from their earlier forms and how specific methods of performance were refined. These expanded descriptions are vital for understanding the transition from ancient musical practices to more modern applications.

254. (D) From the ancient to the present periods
The systematic categorization of musical instruments is a continuous scholarly pursuit that spans from early history to the modern day. Researchers have consistently worked to group instruments based on their physical properties and functional roles. This long-term effort allows for a clear understanding of how musical tools have changed and adapted through different historical and cultural eras.

255. (C) How classification methodologies adapted to structural variations
Academic case studies focused on musical instruments help illustrate how classification systems evolve alongside the instruments themselves. As the physical structure and complexity of these tools change over centuries, the methods used to group them must also become more sophisticated. This process reveals the adaptability of scholarly frameworks in

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acclaimed for his proficiency in Dholki playing.
Reason (R): The Dholki is an ancient instrument that predates the Pakhawaj and was the primary instrument in Dhrupad.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which of the following performers is exclusively known as a Dholak vadak?
(A) Sakhara Ram
(B) Arjun Sejwal
(C) Gulam Jafer
(D) Madhav Rao Alkutkar

30. Which of the following artists is recognized as a Bharat Ratna awardee in the field of Karnatak Vocal Music?
(A) S. Balchandar
(B) T.N. Krishnan
(C) Palghat Mani Iyer
(D) M.S. Subbalakshmi

31. Identify the correct pair of Karnatak instrumentalist and their instrument.
(A) S. Balchandar – Veena
(B) Bal Muralikrishnan – Mridangam
(C) Lalgudi Jairaman – Ghatam
(D) T.N. Krishnan – Kanjira

32. Which of the following statements about Bal Muralikrishnan is correct?
(A) He is primarily known as a North Indian Sitarist.
(B) He is a highly celebrated Karnatak vocalist and composer.
(C) He was a traditional Pakhawaj player.
(D) He is known exclusively for playing the Mandolin.

33. Match List I with List II.
List I: (Karnatak Artist)
P. Lalgudi Jairaman
Q. Palghat Raghu
R. U. Srinivasan
S. Vikku Vinayak Ram
List II: (Instrument)
1. Mandolin
2. Ghatam
3. Violin
4. Mridangam
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-4, R-3, S-2

34. Who among the following is NOT a Karnatak percussionist?
(A) S. Balchandar
(B) Palghat Mani Iyer
(C) Umayalpuram Shivraman
(D) Hari Shankar

35. U. Srinivasan is celebrated for mastering which originally Western instrument in the Karnatak style?
(A) Violin
(B) Guitar
(C) Mandolin
(D) Saxophone

36. Identify the incorrect pair of North Indian instrumentalists and their instruments.
(A) Allauddin Khan – Sarod
(B) Vilayat Khan – Sitar
(C) Ravishankar – Sitar
(D) Abdul Haleem Jafer – Flute

37. What best explains the global prominence of North Indian instrumental music in the 20th century?
(A) The frequent and exclusive use of Dholak in standard Indian classical concerts.
(B) The migration of South Indian musicians to the North to perform internationally.
(C) Pioneering international performances and collaborations by Pt. Ravishankar.
(D) The invention of the specialized Mandolin by child prodigy U. Srinivasan.

38. Consider the following statements regarding North Indian instrumentalists:
I. Balram Pathak was a renowned Sitar player.
II. Nikhil Banerjee is widely celebrated for his Sitar performances.
III. Hafeez Ali Khan was a legendary Sarod player.

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straightforward design allows for a direct and resonant sound, representing a significant part of the evolutionary landscape of traditional Indian chordophones.

265. (A) Playing techniques
When foreign instruments are integrated into a new musical framework, they often undergo a process of technical adaptation. This involves changing how the instrument is handled and played to match the specific melodic and rhythmic requirements of the new system. Such adaptations demonstrate the flexibility of musical traditions and the ability of instruments to evolve through cultural exchange.

266. (B) Sushir Vadya
The classification system for Indian instruments includes a vital category dedicated to tools that produce sound through the use of air. These aerophones rely on the movement of wind, often through a tube or a reed, to create musical notes. This group is essential for understanding the variety of wind-based sound production methods found in classical and regional music.

267. (B) Breath control
The way wind instruments are played is primarily determined by the performer's ability to manage airflow. This fundamental factor dictates the duration, volume, and quality of the sound produced. Mastering this internal force is necessary for achieving precise melodic articulation and maintaining the continuous sounds required by various aerophones, making it the most critical element of their technique.

268. (A) Shehanai, Nagasvaram, and Sundari
Certain aerophones utilize two reeds to create a powerful and steady sound, which requires significant structural sophistication. These instruments are built to project their music over large distances, making them suitable for festivals and outdoor ceremonies. The physical advancements in these specific tools allow musicians to achieve a level of volume and consistency that is unique among wind instruments.

269. (C) Highly complex melodic playing techniques
Although some wind instruments appear to have a very basic and straightforward physical shape, the methods required to play them are often extremely difficult. These techniques allow for very subtle and detailed melodic movements that are not immediately obvious from looking at the instrument's simple exterior. This contrast highlights the skill required to master these ancient and traditional tools.

270. (D) Claronate
The adaptation of certain Western-influenced wind instruments into traditional musical settings demonstrates the ongoing evolution of aerophones. This process requires significant changes to the way the instrument is played so that it can accurately perform traditional melodic structures. Such examples show how the category continues to expand and adapt to new sounds while maintaining its historical and cultural identity.

271. (C) Panav and Patah
Ancient descriptions of specific percussion tools are vital for tracing the history of rhythm in Indian music. These early instruments provided the structural and functional basis for the more complex drums that developed later. By studying these foundational models, researchers can understand the original methods of sound production and rhythmic patterns that have influenced all subsequent membranophone traditions.

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272. (B) Membranophones
The classification of instruments known as Avanaddha Vadya specifically refers to those that produce sound through a vibrating membrane. These instruments have a long history in Indian music, representing a sophisticated tradition of rhythmic accompaniment. Their evolution involves changes in resonance systems and surface structures, which have adapted to meet the complex rhythmic needs of various periods.

273. (D) Multi-layered playing surfaces
Advanced percussion instruments are often characterized by the use of complex, layered skins on their striking areas. This structural feature allows for a greater variety of tones and more precise control over the sound. Such designs require highly skilled manual techniques to play, representing a high level of technological

and artistic achievement in the development of rhythm instruments.

274. (A) Tabla
A major turning point in the history of percussion was the development of a two-part structural design for a popular drum. This change split the instrument into two separate units, which completely transformed how rhythms were played and heard. This bipartite innovation allowed for a more versatile and complex rhythmic language, marking a significant evolution in the membranophone category.

275. (C) Complex rhythmic demands
The physical evolution of drums and other percussion instruments is driven by the need to support increasingly intricate patterns of time and beat. As music becomes more rhythmically complex, the instruments must be refined to provide better resonance and clearer articulation. This continuous adaptation ensures that the tools used by performers can keep up with the advancing artistic standards.

276. (A) Chenda and Nakkara
Some regional drums are built with very strong and sturdy designs to ensure they can produce a loud and far-reaching sound. These instruments are often used in contexts where powerful acoustic projection is necessary, such as large public gatherings. Their robust construction directly influences how they are struck, requiring forceful playing techniques to achieve their intended musical impact.

277. (D) They utilize shallower frames necessitating entirely different playing techniques
Certain percussion instruments have physical forms that are much less deep than standard barrel-shaped drums. These shallow frames change the way the sound vibrates and require a completely different approach from the performer. This structural difference means that the hands and fingers must move in specific ways to produce the correct tones, contrasting with larger, more resonant drums.

278. (B) Barrel-shaped drums
Drums that have a curved, cylindrical body show a wide range of structural differences across various regions. These variations in shape and size dictate the specific ways in which the instruments are played in different local traditions. Studying these barrel-like forms reveals how a common structural concept can be adapted to meet the unique musical needs of diverse cultural groups.

279. (C) Dhol, Dholak, Dholaki, and Naal
A group of popular rhythmic instruments is characterized by a specific elongated and rounded physical shape. These drums are widely used across various musical traditions and are noted for the structural variations that allow them to produce a range of pitches. Their shared barrel-like design is a key feature that researchers use to categorize and study their evolutionary history.

280. (D) Indian percussion instruments
Investigating a wide variety of membranophones provides a better understanding of the entire field of rhythmic tools. This comprehensive look shows how changes in design and the development of new performance methods have shaped the diversity of sound available to musicians. Such a broad perspective is essential for appreciating the complexity and richness of traditional and modern percussion.

281. (A) The resonance of their solid structures
Idiophones are distinguished by a sound production mechanism that utilizes the vibration of the instrument's own solid material. Unlike instruments that rely on strings or membranes, these items create sound through their inherent physical properties. This category includes a wide range of materials, such as metal or clay, providing essential rhythmic and melodic support in various musical performances.

282. (B) Jal-Tarang and Nal-Tarang
Within the category of solid-bodied instruments, some specialized types use external elements like liquid to help create specific notes. These instruments require very precise physical setups and expert handling to produce a melodic scale. Their unique design represents a creative approach to sound generation, where the structural elements themselves are tuned to play intricate melodies rather than just rhythms.

283. (B) Complex finger strokes for rhythmic patterns
Instruments made from baked clay have a unique physical structure that requires a specific set of

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manual skills. Performers use their hands and fingers in highly detailed ways to strike different parts of the earthen surface. This method produces a variety of sounds and complex rhythms, showing how a simple material can be used for sophisticated musical expression.

284. (A) The performer's oral cavity
Certain small idiophones are designed to work in conjunction with the musician's body to produce sound. Specifically, the empty space inside the mouth is used as a resonance chamber to amplify and change the tone of the instrument. This evolutionary design shows how human anatomy can be integrated with a physical tool to create a unique and recognizable musical effect.

285. (C) To maintain rhythmic time cycles
Small metallic instruments that are clapped or struck together play a vital role in keeping music on track. Their primary job is to mark the beats and ensure that the rhythmic cycle is clearly heard by all performers. The simple design of these tools makes them ideal for providing a consistent and sharp sound that anchors the entire musical performance.

286. (D) Bharat, Sharangdev, and Dr. Lalmani Mishra
The history of musicology is built on the work of key researchers who created the systems used to group instruments. These scholars provided the frameworks that categorize musical tools into four main groups based on how they make sound. Their combined efforts over different eras have ensured that the study of instruments is systematic, organized, and grounded in historical fact.

287. (C) Origin, evolution, and core structural properties
The methods used to classify musical instruments are based on a set of fundamental characteristics. These include where the instrument came from, how it has changed over time, and the basic way it is built. By looking at these core properties, scholars can create a logical system that explains the relationships between different types of instruments across many centuries.

288. (B) Medieval evolution and playing techniques
Updates to musical classification systems often occur when new instruments or performance styles emerge. In the medieval period, scholars revised earlier frameworks to better account for the changes that had happened in how instruments were designed and used. This refinement allowed the classification system to remain accurate and relevant as the musical landscape became more diverse and complex.

289. (D) Classical and regional instrument techniques
Modern research into musical instruments involves a thorough look at both traditional art forms and local folk traditions. Contemporary scholars track how the physical build and the performance methods of these tools have evolved in various contexts. This detailed analysis ensures that all types of instruments, whether used in classical concerts or regional festivals, are accurately documented and understood.

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290. (A) Historical periods
Classification systems are designed to organize information about musical instruments in a way that spans across different eras of time. This ensures that changes in design, origin, and technique are recorded consistently from the past to the present. By using these models, researchers can maintain a clear and organized record of how musical tools have progressed through history.

291. (C) Timpani
In Western percussion traditions, certain large drums are known for their ability to be tuned to specific musical pitches. These instruments are a staple of orchestral music and have a very recognizable physical form. Understanding the different names used for these tools is important for identifying their role and function within the broader context of international musical instrument classification.

292. (A) A highly specific structure allowing for definitive pitch tuning
The way certain percussion instruments are played is directly tied to their ability to produce clear musical notes. This is possible because their physical design includes mechanisms for changing the tension of the drumhead. This structural feature requires the musician to use specialized tools and techniques to ensure that the instrument is perfectly in tune with the rest of the orchestra.

(D) P-2, Q-4, R-1, S-3

9. Which of the following correctly identifies a statement regarding Ahmedjan Thirakwa?
(A) A legendary Nakkara vadak of great historical repute.
(B) A performer of the South Indian vocal music style.
(C) A celebrated Tabla maestro of the twentieth century.
(D) A recognized regional player of the Dholki instrument.

10. Which option provides the most appropriate characterization of Amir Hussain's role in Indian music?
(A) A central figure in preserving traditional Tabla compositions and literature.
(B) The primary innovator of contemporary Dholak recording and broadcasting techniques.
(C) A South Indian instrumentalist who successfully adapted North Indian music styles.
(D) A prominent and historically significant Pakhawaj player of the Nana Panse lineage.

11. Identify the artist who bridged traditional pedagogy and modern performance in Tabla.
(A) Ayodhya Prasad
(B) Sakhara Ram
(C) Bafati Khan
(D) Jahangir Khan

12. Identify the incorrect statement among the following regarding Indian percussionists.
(A) Shekh Daud is recognized as a traditional Tabla performer.
(B) Vijay Chauhan is widely acclaimed for his Nakkara performances.
(C) Pagal Das is an eminent name associated with the Pakhawaj.
(D) Gulam Jafer is historically noted as a Dholak vadak.

13. Consider the following statements regarding percussionists:
I. Bade Munne Khan is associated with the Tabla tradition.
II. Karamtullah Khan is known for his mastery over the Pakhawaj.
III. Allarakha Khan played a pivotal role in popularizing Tabla globally.
IV. Arjun Sejwal is categorized as a Nakkara player.
Which of the above statements are correct?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I and IV only

14. Which among the following best describes the legacy of Gyan Prakash Ghosh?
(A) A regional Dholki player who primarily accompanied traditional folk dances.
(B) A celebrated Nakkara player known for performing during temple rituals.
(C) A performer who focused his long career exclusively on North Indian vocal.
(D) An influential Tabla maestro, composer, and scholar of modern pedagogy.

15. The widespread international recognition of Indian rhythmic systems was largely facilitated by which specific cause-effect relationship?
(A) Global tours of Tabla maestros like Allarakha Khan to the West.
(B) Collaboration of Pakhawaj players with South Indian vocalists.
(C) Inclusion of Nakkara performances in global classical symphonies.
(D) Substitution of Dholak for Tabla in standard Hindustani concerts.

16. Who among the following is recognized as a highly influential scholar and performer of Tabla, known for compiling extensive rhythmic literature?
(A) Sakhara Ram
(B) Nikhil Ghosh
(C) Bafati Khan
(D) Dilawar Khan

17. Identify the correct statement regarding Gama Maharaj.
(A) He is an illustrious figure in the realm of Karnatak music.
(B) He is traditionally associated with the Tabla performance lineage.
(C) He was a pioneer in popularizing the Dholki.
(D) He is exclusively known as a Kathak dancer.

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CHAPTER 09
Performer & Composers

1. Which of the following eminent artists is exclusively associated with the tradition of Tabla playing?
(A) Kudau Singh Jodhsingh
(B) Natthu Khan
(C) Pagal Das
(D) Dilawar Khan

2. Identify the correct pair of performer and their primary instrument.
(A) Chatrapati Singh – Pakhawaj
(B) Ayodhya Prasad – Tabla and Dholak
(C) Modu Khan – Traditional Nakkara
(D) Bafati Khan – Regional Dholki

3. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Haji Vilayat Ali is recognized as a significant figure in the historical lineage of Indian percussion.
Reason (R): He was a pioneering Nakkara player who influenced contemporary Dholak styles.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which of the following artists is NOT a renowned Pakhawaj player?
(A) Nana Panse
(B) Sakhara Ram
(C) Madhav Rao Alkutkar
(D) Salari Khan

5. In the context of the socio-musical development of Tabla, which statement correctly identifies the contribution of the maestro Chudiya Imam Baksh?
(A) He focused on the historical innovations of Nakkara playing.
(B) He transitioned from South Indian vocal to North Indian Tabla.
(C) He represents classical Tabla lineage and traditional forms.
(D) He is a contemporary wizard of the traditional Pakhawaj.

6. Identify the incorrect pair regarding the performers and their musical domain.
(A) Munir Khan – Tabla
(B) Vijay Chauhan – Dholak
(C) Aggan Khan – Nakkara
(D) Arjun Sejwal – Pakhawaj

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7. The structural evolution of Tabla repertoire was significantly influenced by traditional scholars. What was the primary impact of performers like Ram Sahay on this evolution?
(A) The integration of Marathi Dholki techniques into traditional Pakhawaj repertoire.
(B) The gradual replacement of the courtly Nakkara with the Pakhawaj in royal settings.
(C) The formal standardization of the rhythmic cycles of South Indian music styles.
(D) The establishment and systematization of regional Tabla gharana traditions.

8. Match List I with List II.
List I: (Artist)
P. Habibuddin Khan
Q. Kudau Singh Jodhsingh
R. Dilawar Khan
S. Gulam Jafer
List II: (Instrument)
1. Nakkara
2. Dholak
3. Tabla
4. Pakhawaj
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2

293. (C) Snare Drum
A particular type of drum is distinguished by the presence of thin, tensioned wires attached to one of its membranes. When the drum is struck, these wires vibrate against the skin, creating a sharp and buzzing sound. This unique structural element is the most important feature of the instrument, defining its characteristic voice and the specific technical skills needed to play it.

294. (B) Bass Drum
The largest and lowest-sounding member of the percussion family provides the deep acoustic foundation for a musical ensemble. Its massive physical size is designed to move a large amount of air, creating a powerful and resonant sound. The techniques used to play this instrument focus on producing steady, heavy impacts that anchor the rhythm and provide a strong low-frequency presence.

295. (C) It provides a mid-range rhythmic voice lacking the snare structure
Within the percussion section, some drums occupy a middle ground in terms of pitch and sound. These instruments are similar in size to other common drums but do not include the vibrating wires that create a buzzing effect. This lack of a specific structural feature gives them a clearer, more direct tone, making them useful for providing a distinct rhythmic voice.

296. (D) The evolving demands of musical performance
Structural modifications in musical instruments throughout history are primarily influenced by the practical requirements of musicians during performance. As artistic styles and technical expectations change, instruments must adapt to support new sonic possibilities. This ongoing relationship ensures that instrumental design remains relevant to the current musical landscape while preserving traditional foundations through continuous functional evolution across different periods.

297. (A) Manual playing techniques
When the physical resonance chambers of string or percussion instruments are altered, the way a musician interacts with them must also change. These structural updates are often done to make the instrument louder or more resonant. As a result, performers must develop new hand and finger movements to take full advantage of the instrument's improved sound-producing capabilities and physical design.

298. (B) All classifications including Western percussion
The rule that an instrument's design changes to meet the needs of the performer applies to all types of musical tools worldwide. This principle can be seen in string, wind, and percussion instruments from both Eastern and Western traditions. Regardless of the specific category, the evolution of an instrument is always a response to the desire for better sound and performance.

299. (B) It requires tracing its origin and structural evolution
To fully understand why a modern musical instrument looks and sounds the way it does, one must look back at its history. This involves examining where the instrument started and how its physical form has been modified over time. Scholarly research emphasizes that the current state of any instrument is the result of a long and continuous process of development.

300. (A) The influence of structure and playing technique on each other
The progression of musical instruments is defined by a reciprocal relationship between physical design and technical execution. Changes in how an instrument is built often require new ways of playing, while new artistic goals drive structural innovations. This dynamic interplay ensures that musical traditions continue to develop systematically through various historical eras and diverse cultural contexts across the entire world.

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18. Consider the following five statements regarding traditional percussionists:
I. Kishan Maharaj was a stalwart of the Banaras Tabla tradition.
II. Kanthe Maharaj was a renowned Tabla maestro.
III. Samta Prasad was also known as Gudai Maharaj.
IV. Anokhe Lal Mishra was celebrated for his immense speed and clarity on the Tabla.
V. Bhai Gaitonde was a legendary Pakhawaj player of the Nana Panse tradition.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) I, III, IV, and V only
(C) II, III, IV, and V only
(D) I, II, III, IV, and V

19. Which performer is incorrectly matched with their primary instrument?
(A) Pandharinath Nageshkar – Tabla
(B) Suresh Talwalkar – Tabla
(C) Madhav Rao Alkutkar – Nakkara
(D) Hashamat Ali Khan – Tabla

20. Which of the following is considered an exception when categorizing artists strictly as Hindustani Tabla players?
(A) Zakir Hussain
(B) Suresh Talwalkar
(C) Hashamat Ali Khan
(D) Palghat Raghu

21. Which pair of artists represents the modern continuation of the Tabla and Pakhawaj traditions?
(A) S. Balchandar and T.N. Krishnan
(B) Lalgudi Jairaman and U. Srinivasan
(C) Zakir Hussain and contemporary Pakhawaj wizards
(D) Yamini Krishnamurty and Sanyukta Panigrahi

22. Identify the correct pair from the following options.
(A) Nana Panse – Dholak
(B) Ayodhya Prasad – Pakhawaj
(C) Pagal Das – Nakkara
(D) Arjun Sejwal – Dholki

23. Arrange the following percussion traditions in the chronological order of their typical historical evolution and formalization in Indian classical courts, from oldest roots to modern classical integration.
I. Pakhawaj
II. Nakkara
III. Tabla
IV. Contemporary Dholki integration
(A) II, I, III, IV
(B) I, II, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

24. Who among the following is widely recognized as a legendary Pakhawaj maestro?
(A) Kudau Singh Jodhsingh
(B) Dilawar Khan
(C) Bafati Khan
(D) Gulam Jafer

25. Which statement accurately describes the musical domain of Chatrapati Singh?
(A) He is a famous Dholak player.
(B) He is a Karnatak vocalist.
(C) He is a renowned maestro of the Pakhawaj.
(D) He is a North Indian violinist.

26. Identify the incorrect statement regarding Nakkara players.
(A) Vijay Chauhan is the most prominent Nakkara player of the 20th century.
(B) Dilawar Khan is a recognized Nakkara vadak.
(C) Aggan Khan is a recognized Nakkara vadak.
(D) The Nakkara is traditionally played in naubat khanas.

27. Which of the following is the most appropriate description of Bafati Khan's musical contribution?
(A) He was a central figure in Pakhawaj playing.
(B) He introduced the Dholki to South Indian classical music.
(C) He was a leading scholar of Tabla literature.
(D) He is recognized as a prominent Dholak vadak.

28. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Vijay Chauhan is highly

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response to the dynamic nature of instrumental design.

256. (B) The Veena family
Within the category of stringed instruments known as Tat Vadya, certain groups of instruments stand out for their historical importance and developmental history. These groups demonstrate how structural designs and performance methods have changed over time. The diverse members of this family showcase unique paths of growth, providing a clear example of the evolution of chordophones in Indian music.

257. (D) Sitar and Surbahar
The timeline of Indian string instruments includes specific phases where certain tools underwent significant structural refinement. The development of these particular instruments represents a major shift in design and capability within the broader string category. Their emergence and the subsequent fine-tuning of their physical forms highlight a crucial period of innovation and evolution in traditional musical practices.

258. (A) Gradual modifications in form and acoustic potential
The long-term development of stringed instruments is characterized by slow but steady changes in their physical appearance and sound-producing capabilities. These changes are not sudden but occur over many generations as craftsmen and musicians seek to improve the instrument. This historical process ensures that both the shape and the resonance of the instrument are continuously optimized for performance.

259. (C) Sarangi
Detailed studies of chordophones often include specific instruments that possess highly distinct physical frameworks and complex designs. These instruments are recognized for their unique structural features that set them apart from others in the same category. Examining such tools provides deeper insight into the variety and complexity of the string family across different regional and classical traditions.

260. (A) Sound production and intricate playing methodologies
Academic research into stringed instruments provides essential information on how these tools maintain their core functions while evolving. Even as their physical designs change, they preserve the basic rules of sound generation and the complex ways they are played. This balance between innovation and tradition is fundamental to understanding the history and practice of Indian stringed instruments.

261. (D) Dilruba, Israj, and adapted Violin
Certain stringed instruments belong to a specific sub-category characterized by the use of a bow and unique finger placement. These instruments have undergone structural modifications to allow musicians to maintain long, continuous melodic lines. This synthesis of design and technique differentiates them from plucked instruments, highlighting the diverse ways in which the string family has evolved over time.

262. (B) Acting as the foundational drone instrument
Within the framework of Indian classical music, certain instruments are designed specifically to provide a constant acoustic background. This foundational role involves creating a steady pitch that supports the lead melodic performance. The physical structure of these instruments is optimized for long-lasting resonance rather than melodic flexibility, ensuring a stable harmonic environment for the entire musical composition.

263. (C) Harmonic resonance
The physical development of the primary drone instrument has been focused entirely on enhancing its ability to produce a rich and steady sound. Unlike melodic instruments that require agility, this tool is built to maximize sound vibration and sustain. This specific evolutionary direction ensures that the instrument fulfills its primary purpose of providing a continuous and resonant acoustic foundation.

264. (D) Simpler structural designs
Some stringed instruments originated from folk traditions and are noted for having less complex physical builds compared to their classical counterparts. Despite their basic construction, these instruments hold great importance in the history of musical development. Their

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IV. Ali Akbar Khan was a maestro of the Sarod.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

39. Which of the following is the most appropriate statement regarding Amjad Ali Khan?
(A) He is a traditional Pakhawaj exponent.
(B) He is a legendary Karnatak vocalist.
(C) He is primarily known for playing the Violin.
(D) He is an internationally acclaimed Sarod maestro.

40. V.G. Jog, D.K. Datar, and N. Rajam are all celebrated maestros of which instrument?
(A) Violin
(B) Sitar
(C) Sarod
(D) Veena

41. Identify the incorrect statement regarding North Indian wind instrument players.
(A) Hari Prasad Chaurasia is a legendary Flute player.
(B) Pannalal Ghosh was a pioneer in bringing the Flute to the classical concert stage.
(C) Ali Hussain is primarily known as a Sitar maestro.
(D) Bismillah Khan is synonymous with the Shehnai.

42. Which of the following is an exception when grouping North Indian instrumentalists by their primary instrument?
(A) Siddharam Jadhav
(B) V.G. Jog
(C) D.K. Datar
(D) N. Rajam

43. Consider the following five statements regarding North Indian vocalists:
I. Krishna Rao Shankar Pandit was a stalwart of the Gwalior Gharana.
II. Mogubai Kurdikar was a prominent vocalist of the Jaipur-Atrauli Gharana.
III. Kesar Bai Kerkar was highly acclaimed for her complex vocal renditions.
IV. Mallikarjun Mansur was a legend of the Jaipur-Atrauli Gharana.
V. Abdul Karim Khan founded the Maihar Gharana of instrumental music.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, IV, and V only

44. Identify the correct pair of North Indian vocalists.
(A) Bhimsen Joshi – Karnatak Mridangam
(B) Faiyaz Khan – Agra Gharana Vocalist
(C) Gangubai Hangal – Sitar
(D) Malini Rajurkar – Kathak Dance

45. Which of the following correctly describes the primary domain of Kishori Amonkar?
(A) A legendary Kathak dancer of the historic Lucknow Kalka-Bindadin lineage.
(B) A pioneering female Tabla player who challenged traditional gender roles.
(C) A foremost North Indian classical vocalist of the Jaipur Gharana.
(D) A master musician known primarily for playing the melodic Sundari instrument.

46. Who among the following is NOT classified as a North Indian Vocalist?
(A) Jas Raj
(B) Kumar Gandharva
(C) Aamir Khan
(D) Gopi Krishna

47. Which artist is renowned for his distinct, meditative style and intellectual approach to North Indian classical singing?
(A) Aamir Khan
(B) Siddharam Jadhav
(C) Aggan Khan
(D) Dilawar Khan

48. Identify the incorrect pair regarding dancers and their classical dance forms.
(A) Acchan Maharaj – Kathak
(B) Yamini Krishnamurthy – Odissi only
(C) Sitara Devi – Kathak
(D) Sanyukta Panigrahi – Odissi

49. Which of the following statements about Birju Maharaj is correct?

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89. Which among the following is the most appropriate statement regarding Dholak players?
(A) He was a legendary Sarod player.
(B) He was the founder of the Banaras Tabla gharana.
(C) He is a recognized Shehnai player.
(D) He was a renowned Kathak dancer.

90. Which of the following percussionists is widely recognized globally and has received multiple international awards, including Grammys?
(A) Zakir Hussain
(B) Dilawar Khan
(C) Gulam Jafer
(D) Bafati Khan

91. Identify the incorrect statement regarding the maestros of Karnatak music.
(A) T.N. Krishnan was a renowned Violinist.
(B) Palghat Raghu was a celebrated Mridangam player.
(C) Umayalpuram Shivraman is a Mridangam maestro.
(D) Vikku Vinayak Ram is globally recognized for playing the Kanjira.

92. Which of the following artists is NOT recognized as a Kathak dancer?
(A) Acchan Maharaj
(B) Kalyani Kutti Amma
(C) Lacchu Maharaj
(D) Gopi Krishna

93. Consider the following five statements regarding Tabla performers:
I. Abid Hussain Khan is a notable figure in Tabla history.
II. Haji Vilayat Ali contributed significantly to the percussion tradition.
III. Salari Khan is recognized as a Tabla player.
IV. Chudiya Imam Baksh is associated with Tabla lineage.
V. Ram Sahay is considered the founder of the Banaras Tabla Gharana.
Which of the above statements are correct?
(A) I, II, and V only
(B) I, III, IV, and V only
(C) II, III, and IV only
(D) I, II, III, IV, and V

94. Identify the correct pair of performer and their respective field.
(A) Mogubai Kurdikar – Kathak Dancer
(B) Kesar Bai Kerkar – Sitarist
(C) Malini Rajurkar – Pakhawaj
(D) Krishna Rao Shankar Pandit – North Indian Vocalist

95. How did Pannalal Ghosh contribute to classical music?
(A) He introduced the large bamboo flute (Bansuri) as a mainstream classical solo instrument.
(B) He invented the modern Sitar.
(C) He was the first to play the Violin in Karnatak music.
(D) He popularized the Sundari in concert halls.

96. Which statement accurately highlights the primary field of Nikhil Ghosh?
(A) He was an eminent Kathak dancer.
(B) He was a prominent Tabla player and musicologist.
(C) He was exclusively a Dholak player.
(D) He was a renowned Karnatak vocalist.

97. Identify the incorrect pair regarding the performers.
(A) Jahangir Khan – Tabla
(B) Chatrapati Singh – Nakkara
(C) Bade Munne Khan – Tabla
(D) Karamtullah Khan – Tabla

98. Which of the following is an exception when grouping the following as Pakhawaj players?
(A) Allarakha Khan
(B) Ayodhya Prasad
(C) Pagal Das
(D) Arjun Sejwal

99. Which cause-effect relationship best explains the structural depth of contemporary Tabla solo performances?
(A) The total abandonment of all traditional bols during the twentieth century.
(B) The direct influence of Western drum kits on modern rhythmic techniques.
(C) Integration of Pakhawaj and Nakkara compositions by pioneering scholars.
(D) The standardization of Tabla as a strictly vocal accompaniment instrument.

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59. Which of the following statements about Palghat Mani Iyer is correct?
(A) He was a pioneer of the Mandolin in Karnatak music.
(B) He was a traditional North Indian Pakhawaj player.
(C) He was an exponent of Odissi dance.
(D) He is regarded as one of the greatest Mridangam maestros in Karnatak music history.

60. Who among the following is NOT categorized as a contemporary tabla or pakhawaj scholar/ wizard?
(A) Zakir Hussain
(B) T.N. Krishnan
(C) Suresh Talwalkar
(D) Hashamat Ali Khan

61. Which of the following maestros is celebrated for their contribution to the Farrukhabad gharana?
(A) Kudau Singh Jodhsingh
(B) U. Srinivasan
(C) Amir Hussain
(D) Lacchu Maharaj

62. Identify the correct pair among the following.
(A) D.K. Datar – Sitar
(B) Balram Pathak – Sarod
(C) Abdul Haleem Jafer – Violin
(D) Siddharam Jadhav – Sundari

63. Consider the following statements regarding percussionists:
I. Munir Khan was an influential Tabla teacher and performer.
II. Salari Khan is associated with the Tabla tradition.
III. Bakshu Khan is a noted name in the Tabla lineage.
IV. Pagal Das is recognized as a Nakkara player.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

64. Which of the following is the most appropriate description of Ali Akbar Khan's legacy?
(A) The foremost exponent and maestro of the traditional Lucknow Kathak gharana.
(B) A central figure in popularizing the Sarod and founding music schools globally.
(C) A scholar who single-handedly revived the Nakkara tradition in the twentieth century.
(D) A leading South Indian vocalist known for his unique interpretative style.

65. Identify the incorrect statement regarding the maestros of the Tabla.
(A) Samta Prasad was affectionately known as Gudai Maharaj.
(B) Kanthe Maharaj was exclusively a Dholak player.
(C) Anokhe Lal Mishra was renowned for his "Na Dhin Dhin Na" bols.
(D) Gyan Prakash Ghosh was a legendary figure from Kolkata.

66. Kumar Gandharva was known for:
(A) Creating innovative ragas and popularizing Nirguni bhajans.
(B) Strictly adhering to orthodox gharana rules without any innovation.
(C) Performing exclusively as a Tabla accompanist.
(D) Being the primary founder of the Dagarbani Dhrupad.

67. Which of the following artists is an exception to the category of North Indian string instrumentalists?
(A) Nikhil Banerjee
(B) N. Rajam
(C) Bismillah Khan
(D) Ravishankar

68. Consider the following five statements regarding traditional and contemporary artists:
I. Umayalpuram Shivraman is a renowned Mridangam maestro.
II. Lacchu Maharaj was a legendary Kathak dancer.
III. Bhimsen Joshi was a legendary North Indian Vocalist.
IV. Jas Raj is celebrated for his Mewati Gharana vocal performances.
V. Sakhara Ram is a recognized Karnatak Violinist.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only

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(C) I, III, IV, and V only
(D) I, II, III, IV, and V

69. Which pair accurately reflects a dancer and their corresponding primary dance style?
(A) Gopi Krishna – Bharatanatyam
(B) Sitara Devi – Mohiniyattam
(C) Yamini Krishnamurthy – Kuchipudi/ Bharatanatyam
(D) Kalyani Kutti Amma – Kathak

70. Who is the maestro known for establishing the Violin in the Hindustani classical tradition utilizing the 'Gayaki Ang'?
(A) Lalgudi Jairaman
(B) N. Rajam
(C) U. Srinivasan
(D) S. Balchandar

71. Identify the incorrect pair regarding the Tabla and Pakhawaj exponents.
(A) Modu Khan – Tabla
(B) Nana Panse – Pakhawaj
(C) Arjun Sejwal – Pakhawaj
(D) Shekh Daud – Dholki

72. Which of the following is the best description of Faiyaz Khan's contribution to North Indian music?
(A) He was a stalwart vocalist of the Agra Gharana known for his robust and emotive voice.
(B) He was an instrumentalist who modernized the Sitar.
(C) He was the inventor of the modern Tabla.
(D) He was a prominent Odissi dancer.

73. Arrange the following eminent North Indian Vocalists in chronological order of their historical era (from oldest to most modern).
I. Abdul Karim Khan
II. Faiyaz Khan
III. Bhimsen Joshi
IV. Kishori Amonkar
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

74. Which of the following statements about Mallikarjun Mansur is correct?
(A) He was a legendary performer of the Jaipur-Atrauli Gharana.
(B) He was primarily a Sarod player.
(C) He is known as a contemporary Pakhawaj wizard.
(D) He specialized in playing the Nakkara.

75. Identify the incorrect statement among the following.
(A) Acchan Maharaj was a prominent Kathak dancer.
(B) Nikhil Ghosh was an influential Tabla scholar and performer.
(C) Bismillah Khan was a maestro of the Shehnai.
(D) Ali Hussain is renowned as a Mridangam player.

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76. Allauddin Khan is highly venerated because he:
(A) Invented the Dholak.
(B) Was the guru to legendary musicians like Ravishankar and Ali Akbar Khan, shaping the Maihar gharana.
(C) Was the first Indian to sing Karnatak music in the North.
(D) Exclusively composed for Kathak dancers.

77. Which of the following performers is NOT associated with the Tabla?
(A) Ram Sahay
(B) Habibuddin Khan
(C) Madhav Rao Alkutkar
(D) Karamtullah Khan

78. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Pt. Ravishankar is credited with playing a monumental role in globalizing Indian classical music.
Reason (R): He was the first musician to perform Odissi dance on an international platform.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Identify the correct pair of Karnatak artists.
(A) Palghat Raghu – Mridangam
(B) Vikku Vinayak Ram – Kanjira
(C) Hari Shankar – Ghatam
(D) Lalgudi Jairaman – Veena

80. Which among the following is the most appropriate statement regarding Dholak players?
(A) Dilawar Khan and Aggan Khan were the primary Dholak players of their era.
(B) Bafati Khan and Gulam Jafer are recognized as key performers of the Dholak.
(C) Vijay Chauhan is the only recognized Dholak vadak.
(D) Dholak was exclusively played by Pakhawaj wizards.

81. Which artist is historically linked to the Nana Panse tradition of Pakhawaj?
(A) Natthu Khan
(B) Bhai Gaitonde
(C) Modu Khan
(D) Bakshu Khan

82. Identify the incorrect pair regarding the North Indian string instrumentalists.
(A) D.K. Datar – Sarod
(B) Vilayat Khan – Sitar
(C) Abdul Haleem Jafer – Sitar
(D) Balram Pathak – Sitar

83. Match List I with List II.
List I: (Artist)
P. Yamini Krishnamurthy
Q. Sanyukta Panigrahi
R. Kalyani Kutti Amma
S. Sitara Devi
List II: (Dance Form)
1. Kathak
2. Mohiniyattam
3. Odissi
4. Bharatanatyam/Kuchipudi
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

84. Which of the following is an exception when classifying the given artists as female North Indian Classical Vocalists?
(A) Mogubai Kurdikar
(B) Kesar Bai Kerkar
(C) Malini Rajurkar
(D) Sanyukta Panigrahi

85. Which cause-effect dynamic explains the distinctiveness of the Banaras Tabla style?
(A) Its historical origin from the traditional Dholki rhythms of Western India.
(B) Its mandatory and exclusive use in contemporary South Indian concerts.
(C) Its roots in the Pakhawaj tradition using open-handed Kathak techniques.
(D) Its total rejection of traditional bols in favor of global Western rhythms.

86. Which of the following statements about Gangubai Hangal is correct?
(A) She was a celebrated instrumentalist who played the Sarod.
(B) She was a stalwart vocalist of the Kirana Gharana.
(C) She was the pioneer of Mohiniyattam dance.
(D) She was a traditional Nakkara player.

87. Identify the correct statement regarding the percussion instrument Nakkara.
(A) It is primarily a melodic instrument used in Karnatak music.
(B) It is synonymous with the modern Dholki.
(C) It was invented by Vijay Chauhan.
(D) Dilawar Khan and Aggan Khan are celebrated performers of this instrument.

88. Consider the following statements regarding instrumentalists:
I. V.G. Jog was a highly respected Violinist in North Indian music.
II. D.K. Datar was known for his mastery of the Violin.
III. N. Rajam introduced the Gayaki Ang to the Violin.
IV. Hari Prasad Chaurasia is a Sitar maestro.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

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percussion skills.

110. Who among the following is recognized as a master of the Ghatam?
(A) Hari Shankar
(B) Palghat Mani Iyer
(C) T.N. Krishnan
(D) Vikku Vinayak Ram

111. Which Tabla maestro was a highly influential guru to many contemporary scholars and performers, shaping modern pedagogy in Mumbai?
(A) Allarakha Khan
(B) Dilawar Khan
(C) Bafati Khan
(D) Gulam Jafer

112. Identify the incorrect pair regarding North Indian Vocalists.
(A) Gangubai Hangal – Vocalist
(B) Siddharam Jadhav – Vocalist
(C) Malini Rajurkar – Vocalist
(D) Kishori Amonkar – Vocalist

113. Consider the following statements regarding instrumentalists:
I. Siddharam Jadhav is associated with the Sundari/Shehnai.
II. Bismillah Khan is a legendary Shehnai player.
III. Ali Hussain is known for his Shehnai playing.
IV. Hari Prasad Chaurasia is a renowned Violinist.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

114. Which of the following represents the most appropriate description of S. Balchandar?
(A) A legendary Karnatak Veena maestro known for his aggressive and emotive style.
(B) A prominent Pakhawaj player of the 19th century.
(C) A North Indian Sitarist.
(D) A pioneer of modern Kathak.

115. Which artist is synonymous with the Mridangam?
(A) Hari Shankar
(B) Vijay Chauhan
(C) Umayalpuram Shivraman
(D) Sakhara Ram

116. Identify the correct statement regarding T.N. Krishnan.
(A) He was a well-known Dholak player.
(B) He was a master of the North Indian Flute.
(C) He was a famous Odissi dancer.
(D) He was a celebrated Karnatak Violinist.

117. Which of the following artists is NOT considered a Tabla player?
(A) Natthu Khan
(B) Modu Khan
(C) Kudau Singh Jodhsingh
(D) Bakshu Khan

118. Consider the following five statements regarding dancers:
I. Acchan Maharaj belonged to the legendary Maharaj family of Kathak dancers.
II. Sitara Devi was famously described as a "Kathak Queen" by Rabindranath Tagore.
III. Birju Maharaj is a leading figure of the Lucknow Kalka-Bindadin gharana.
IV. Yamini Krishnamurthy is acclaimed for both Bharatanatyam and Kuchipudi.
V. Kalyani Kutti Amma is known as the "Mother of Mohiniyattam".
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

119. Identify the correct pair regarding artists and their instruments.
(A) Bafati Khan – Nakkara
(B) Gulam Jafer – Dholki
(C) Aggan Khan – Dholak
(D) Arjun Sejwal – Pakhawaj

120. Which of the following is an exception when grouping the following as Karnatak instrumentalists?
(A) Pannalal Ghosh
(B) Lalgudi Jairaman

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100. Who among the following is traditionally associated with the Dholki?
(A) Bafati Khan
(B) Dilawar Khan
(C) Aggan Khan
(D) Vijay Chauhan

101. Which artist is a celebrated contemporary master of the Sitar, known for his deep meditative alaps?
(A) Hafeez Ali Khan
(B) V.G. Jog
(C) Nikhil Banerjee
(D) Bismillah Khan

102. Identify the incorrect statement among the following regarding classical vocalists.
(A) Aamir Khan was the founder of the Indore Gharana.
(B) Kumar Gandharva was completely blind and played the Sitar.
(C) Jas Raj was a prominent vocalist of the Mewati Gharana.
(D) Bhimsen Joshi was a legendary vocalist of the Kirana Gharana.

103. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Bismillah Khan brought the Shehnai from the traditional ceremonial context to the classical concert stage.
Reason (R): He modified the physical structure of the Shehnai by adding metallic keys similar to a saxophone.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. Which of the following correctly pairs a dancer with their primary associated dance style?
(A) Gopi Krishna – Kathak
(B) Sitara Devi – Bharatanatyam
(C) Durga Lal – Odissi
(D) Yamini Krishnamurthy – Mohiniyattam

105. Which of the following statements about U. Srinivasan is the most accurate?
(A) A legendary Mridangam player known for his unique rhythmic permutations.
(B) The primary founder of the traditional and modern Kathak repertoire.
(C) A child prodigy who adapted the Western Mandolin to South Indian music.
(D) A contemporary Pakhawaj wizard of the Nana Panse instrumental lineage.

106. Identify the correct statement regarding Palghat Raghu.
(A) He was a master of the Mridangam in the Karnatak tradition.
(B) He was an eminent North Indian Sitarist.
(C) He was famous for playing the Dholak.
(D) He revolutionized Odissi dance.

107. Which artist is an exception when grouping the following as Sarod players?
(A) Allauddin Khan
(B) Hafeez Ali Khan
(C) Ali Akbar Khan
(D) Vilayat Khan

108. Match List I with List II.
List I: (Artist)
P. Faiyaz Khan
Q. V.G. Jog
R. Pagal Das
S. Acchan Maharaj
List II: (Specialization)
1. Violin
2. Pakhawaj
3. Vocal
4. Kathak
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

109. Which among the following cause-effect dynamics best describes the influence of Pt. Kishan Maharaj?
(A) His playing of the Nakkara caused it to replace the Pakhawaj.
(B) His adaptations of the Dholki influenced Western pop music.
(C) His mastery of the Banaras baj led to the elevation of Tabla as a highly respected solo instrument.
(D) His vocal performances overshadowed his

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(B) Sitara Devi – Kathak
(C) Yamini Krishnamurthy – Kuchipudi
(D) Sanyukta Panigrahi – Bharatanatyam

133. Match List I with List II.
List I: (Artist)
P. Modu Khan
Q. Kudau Singh Jodhsingh
R. Dilawar Khan
S. Vijay Chauhan
List II: (Instrument)
1. Pakhawaj
2. Nakkara
3. Tabla
4. Dholki
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-1, R-3, S-4

134. Which of the following is an exception when female North Indian vocalists?
(A) Malini Rajurkar
(B) Kalyani Kutti Amma
(C) Kishori Amonkar
(D) Gangubai Hangal

135. The cause-effect of rigorous Pakhawaj training traditionally influenced which classical dance form's rhythmic footwork the most?
(A) Mohiniyattam
(B) Odissi
(C) Manipuri
(D) Kathak

136. Which statement accurately describes the musical legacy of Aamir Khan?
(A) A North Indian Vocalist known for his slow, meditative vilambit laya.
(B) A legendary South Indian Mridangam player of the Tanjore style.
(C) The primary innovator and designer of the modern stringed Sitar.
(D) A famous and historically significant Kathak dance performer.

137. Identify the correct statement regarding Pakhawaj players.
(A) Pagal Das was primarily a Nakkara player.
(B) Madhav Rao Alkutkar is known for playing the Dholak.
(C) Nana Panse established a distinct Gharana/ style of Pakhawaj playing.
(D) Kudau Singh Jodhsingh was a Karnatak vocalist.

138. Consider the following statements regarding instrumentalists:
I. Ravishankar was a globally acclaimed Sitar maestro.
II. Vilayat Khan was a legendary Sitarist known for his Gayaki Ang.
III. Balram Pathak was a renowned Sitar player.
IV. Hafeez Ali Khan was a master of the Sarod.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

139. Which of the following provides the most appropriate characterization of D.K. Datar?
(A) He was a prominent Pakhawaj player.
(B) He was the founder of the modern Dholki.
(C) He was a legendary Karnatak vocalist.
(D) He was a celebrated Violinist in the North Indian classical tradition.

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140. Identify the maestro associated with the Sundari.
(A) Bismillah Khan
(B) Siddharam Jadhav
(C) Ali Hussain
(D) Pannalal Ghosh

141. Identify the incorrect statement regarding Karnatak instrumentalists.
(A) Lalgudi Jairaman was a legendary Violinist.
(B) S. Balchandar was a maestro of the Veena.
(C) Palghat Mani Iyer was a celebrated Kanjira player.
(D) U. Srinivasan was a pioneer of the Mandolin.

142. Which artist is an exception when grouping the following as Tabla players?
(A) Ram Sahay
(B) Habibuddin Khan
(C) Ahmedjan Thirakwa
(D) Aggan Khan

143. Consider the following five statements regarding traditional musicians:
I. Shekh Daud is a recognized name in Tabla.

(C) Palghat Mani Iyer
(D) Vikku Vinayak Ram

121. The integration of complex mathematical permutations in contemporary Tabla solos is heavily attributed to modern scholars like:
(A) Bafati Khan
(B) Dilawar Khan
(C) Suresh Talwalkar
(D) Gulam Jafer

122. Which statement correctly identifies the domain of Sakhara Ram?
(A) He is associated with the Pakhawaj.
(B) He is a known Karnatak vocalist.
(C) He is a prominent Kathak dancer.
(D) He is a famous Sitarist.

123. Arrange the following North Indian string instrumentalists roughly in chronological order based on their historical impact.
I. Allauddin Khan
II. Vilayat Khan
III. Nikhil Banerjee
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

124. Who among the following is renowned for popularizing the Flute in North Indian classical music?
(A) Bismillah Khan
(B) Hari Prasad Chaurasia
(C) Ali Hussain
(D) V.G. Jog

125. Which artist was a maestro of the Sitar?
(A) Amjad Ali Khan
(B) V.G. Jog
(C) Abdul Haleem Jaffer Khan
(D) Hari Prasad Chaurasia

126. Identify the incorrect statement regarding North Indian Vocalists.
(A) Abdul Karim Khan was the founder of the Kirana Gharana.
(B) Mallikarjun Mansur was a stalwart of the Jaipur-Atrauli Gharana.
(C) Bhimsen Joshi was highly acclaimed for his powerful Khayal renditions.
(D) Jas Raj was known for his mastery of the Thumri in the Banaras style only.

127. Which among the following artists is NOT considered a North Indian Vocalist?
(A) Nikhil Ghosh
(B) Kesar Bai Kerkar
(C) Mogubai Kurdikar
(D) Krishna Rao Shankar Pandit

128. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Allauddin Khan is a monumental figure in the history of Indian classical music.
Reason (R): He was primarily a Kathak dancer who introduced complex tihais into dance.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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129. Identify the correct pair of tabla maestro and their contemporary relevance.
(A) Arjun Sejwal – Tabla
(B) Hashamat Ali Khan – Tabla
(C) Aggan Khan – Tabla
(D) Gulam Jafer – Tabla

130. Which of the following is the most appropriate description of Hari Shankar's contribution?
(A) He is a celebrated Kanjira player in Karnatak music.
(B) He is a famous North Indian Vocalist.
(C) He is a master of the Dholak.
(D) He revolutionized the Pakhawaj tradition.

131. Which percussionist is a prime example of a contemporary wizard who bridged Indian classical music and global fusion?
(A) Sakhara Ram
(B) Pagal Das
(C) Zakir Hussain
(D) Bafati Khan

132. Identify the incorrect pair regarding dancers and their dance form.
(A) Lacchu Maharaj – Kathak

(A) He was a legendary exponent of Bharatanatyam.
(B) He was a central figure and maestro of the Lucknow Gharana of Kathak.
(C) He was primarily known as a Pakhawaj player.
(D) He pioneered the modern use of the Mandolin.

50. The profound expressive quality in modern Odissi dance is heavily attributed to the pioneering performances of which of the following dancers?
(A) Sanyukta Panigrahi
(B) Durga Lal
(C) Gopi Krishna
(D) Kalyani Kutti Amma

51. Which classical dance form is Kalyani Kutti Amma most deeply associated with, establishing her as a legendary figure in its revival?
(A) Kathak
(B) Odissi
(C) Mohiniyattam
(D) Kuchipudi

52. Identify the correct statement regarding Durga Lal.
(A) He was a renowned Pakhawaj player of the Nana Panse tradition.
(B) He was exclusively a Nakkara vadak.
(C) He was a Karnatak violinist.
(D) He was a celebrated exponent of the Jaipur Gharana of Kathak.

53. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Hari Shankar is recognized as a master percussionist in the Karnatak tradition.
Reason (R): He specialized in playing the Kanjira, a vital frame drum in South Indian classical concerts.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

54. Which among the following groups represents purely Kathak dancers?
(A) Yamini Krishnamurthy, Birju Maharaj, Sanyukta Panigrahi
(B) Lacchu Maharaj, Sitara Devi, Gopi Krishna
(C) Kalyani Kutti Amma, Durga Lal, Acchan Maharaj
(D) Gopi Krishna, S. Balchandar, Sitara Devi

55. Which award is M.S. Subbalakshmi famously known to have received?
(A) Nobel Prize in Literature
(B) Oscar for Best Score
(C) Grammy for Best New Artist
(D) Bharat Ratna

56. Identify the incorrect pair of North Indian instrumentalists.
(A) Hafeez Ali Khan – Sitar
(B) Pannalal Ghosh – Flute
(C) Ali Akbar Khan – Sarod
(D) V.G. Jog – Violin

57. What best explains the rising prominence of the Ghatam in international percussion circles?
(A) The sudden introduction of the Ghatam to traditional North Indian Dhrupad.
(B) The total replacement of the Mridangam by the Ghatam in Karnatak concerts.
(C) Vikku Vinayak Ram's mastery and global collaborations with world musicians.
(D) The recent standardization of the Ghatam in classical Kathak dance recitals.

58. Match List I with List II.
List I: (Instrument)
P. Sarod
Q. Shehnai
R. Sundari/Shehnai
S. Flute
List II: (Artist)
1. Bismillah Khan
2. Hari Prasad Chaurasia
3. Siddharam Jadhav
4. Amjad Ali Khan
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-1, R-2, S-4

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II. Bade Munne Khan is associated with the Tabla tradition.
III. Karamtullah Khan was a renowned Tabla maestro of the Farrukhabad gharana.
IV. Gyan Prakash Ghosh was an influential Tabla teacher and composer.
V. Arjun Sejwal is celebrated for his Pakhawaj playing.

Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

144. Identify the correct pair regarding dancers.
(A) Sanyukta Panigrahi – Kathak
(B) Gopi Krishna – Kathak
(C) Acchan Maharaj – Odissi
(D) Sitara Devi – Mohiniyattam

145. Which award category is frequently used to acknowledge the lifetime achievements of classical music and dance maestros?
(A) State-level sports awards for excellence in athletic competitions.
(B) National and International Awards like Padma honors or Bharat Ratna.
(C) Literature awards given for outstanding poetic and prose works.
(D) Contemporary pop music awards for commercially successful recordings.

146. Which statement correctly identifies the domain of Malini Rajurkar?
(A) A noted Gwalior Gharana exponent known for her Tappa singing style.
(B) A famous Odissi dancer of the traditional Mahari lineage.
(C) A prominent female Pakhawaj player from the Western region.
(D) A celebrated and highly respected South Indian vocal soloist.

147. Identify the incorrect pair regarding the North Indian instrumentalists.
(A) Amjad Ali Khan – Sarod
(B) Nikhil Banerjee – Sitar
(C) N. Rajam – Flute
(D) V.G. Jog – Violin

148. Which cause-effect dynamic describes the rise of the Mandolin in Karnatak music?
(A) Its deep traditional roots in ancient South Indian temple rituals.
(B) A specific government mandate to westernize classical music styles.
(C) The rapid decline of the Veena due to a critical lack of wood.
(D) U. Srinivasan's adaptations allowing the instrument to emulate vocal gamakas.

149. Who among the following is a recognized contemporary tabla scholar and wizard?
(A) Ayodhya Prasad
(B) Dilawar Khan
(C) Suresh Talwalkar
(D) Sakhara Ram

150. The Maharaj family (Acchan, Lacchu, Birju) is central to the development of which dance style?
(A) Odissi
(B) Kathak
(C) Bharatanatyam
(D) Kuchipudi

151. Identify the correct statement regarding Sanyukta Panigrahi.
(A) She was a dancer specializing in the South Indian Bharatanatyam style.
(B) She was the primary inventor of the modern Dholak percussion instrument.
(C) She was a legendary South Indian vocalist of the classic Carnatic tradition.
(D) She was a pioneer who helped bring Odissi dance to global prominence.

152. Which of the following is an exception when grouping artists as North Indian vocalists?
(A) Bal Muralikrishnan
(B) Kesar Bai Kerkar
(C) Bhimsen Joshi
(D) Jas Raj

153. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): M.S. Subbalakshmi was awarded the Bharat Ratna.
Reason (R): She was a legendary Karnatak vocalist whose music had a profound national and international impact.

(C) III, II, I
(D) I, III, II

174. Identify the incorrect statement regarding the artists.
(A) Yamini Krishnamurthy is renowned for Bharatanatyam and Kuchipudi.
(B) Gopi Krishna was a famous Kathak dancer and choreographer.
(C) Sitara Devi was a legendary Kathak exponent.
(D) Acchan Maharaj was a prominent Odissi dancer.

175. Which among the following artists is NOT considered a North Indian Vocalist?
(A) Nikhil Ghosh
(B) Gangubai Hangal
(C) Malini Rajurkar
(D) Kishori Amonkar

176. Which of the following is a wind instrument?
(A) Sarod
(B) Shehnai
(C) Sitar
(D) Veena

177. Identify the correct pair of performer and their instrument.
(A) Pannalal Ghosh – Sarod
(B) Hari Prasad Chaurasia – Flute
(C) Bismillah Khan – Violin
(D) Ali Hussain – Sitar

178. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Pt. Kumar Gandharva's singing style was highly unique and distinct from orthodox gharana vocalism.
Reason (R): He suffered from a severe lung illness that forced him to develop a new style of voice production and he deeply studied folk music during his recovery.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

179. Which of the following is the most appropriate description of Nikhil Banerjee's musical style?
(A) The primary pioneer of the fast-paced traditional Pakhawaj style.
(B) A leading and respected vocalist of the historic Agra Gharana.
(C) A Sitarist known for his pure, introspective, and highly melodic style.
(D) A contemporary regional wizard specializing in the Dholki drums.

180. Which of the following artists is recognized as a master of the Kanjira?
(A) Palghat Mani Iyer
(B) Umayalpuram Shivraman
(C) Vikku Vinayak Ram
(D) Hari Shankar

181. Sitara Devi was deeply associated with which classical dance form?
(A) Odissi
(B) Mohiniyattam
(C) Kathak
(D) Bharatanatyam

182. Identify the incorrect statement regarding the percussionists.
(A) Natthu Khan is associated with the Tabla.
(B) Dilawar Khan is associated with the Pakhawaj.
(C) Modu Khan is associated with the Tabla.
(D) Bakshu Khan is associated with the Tabla.

183. Match List I with List II.
List I: (Artist)
P. Bhimsen Joshi
Q. Mallikarjun Mansur
R. Kesar Bai Kerkar
S. Krishna Rao Shankar Pandit
List II: (Gharana/Style affiliation context)
1. Kirana Gharana
2. Jaipur-Atrauli Gharana (Male)
3. Jaipur-Atrauli Gharana (Female)
4. Gwalior Gharana
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

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IV. Bhimsen Joshi was a renowned Kathak dancer.

Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

164. Which of the following represents the most appropriate description of Durga Lal?
(A) He was a legendary Pakhawaj player.
(B) He was an innovator of the modern Sitar.
(C) He was a prominent Odissi dancer.
(D) He was a brilliant exponent of the Jaipur Gharana of Kathak.

165. Which artist is renowned for their mastery over the Sarod?
(A) N. Rajam
(B) D.K. Datar
(C) Amjad Ali Khan
(D) Lalgudi Jairaman

166. Identify the correct statement regarding Karnatak instrumentalists.
(A) Bal Muralikrishnan was primarily an instrumentalist.
(B) T.N. Krishnan was a master of the Violin.
(C) Palghat Mani Iyer played the Mandolin.
(D) U. Srinivasan was a renowned Veena player.

167. Which of the following artists is an exception when grouping the following as Nakkara players?
(A) Dilawar Khan
(B) Aggan Khan
(C) None of the above
(D) Bafati Khan

168. Consider the following five statements regarding Tabla and Pakhawaj maestros:
I. Zakir Hussain is a globally celebrated contemporary Tabla wizard.
II. Suresh Talwalkar is known for his profound scholarship in rhythm.
III. Hashamat Ali Khan is recognized in the Tabla lineage.
IV. Pagal Das is a renowned name associated with the Pakhawaj.
V. Sakhara Ram is a well-known Pakhawaj player.

Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

169. Identify the correct pair regarding the following vocalists.
(A) Jas Raj – Kathak Dancer
(B) Kumar Gandharva – Tabla Player
(C) Aamir Khan – Indore Gharana Vocalist
(D) Kishori Amonkar – Flutist

170. Which of the following is considered a primary reason for the distinct bowing technique of N. Rajam?
(A) Introduction of Gayaki Ang to Violin to mirror the human voice.
(B) Adaptation of Western classical performance and bowing techniques.
(C) Performing exclusively South Indian styles on the Violin instrument.
(D) Abandonment of the bow for specialized plucking and string methods.

171. Who among the following is recognized as an eminent scholar and performer of Mohiniyattam?
(A) Sitara Devi
(B) Yamini Krishnamurthy
(C) Sanyukta Panigrahi
(D) Kalyani Kutti Amma

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172. Which Tabla maestro was a highly influential guru to many contemporary scholars and performers, shaping modern pedagogy in Mumbai?
(A) Ram Sahay
(B) Allarakha Khan
(C) Habibuddin Khan
(D) Modu Khan

173. Arrange the following percussionists roughly in chronological order based on their historical prominence (from older traditional masters to contemporary wizards).
I. Kudau Singh Jodhsingh
II. Ahmedjan Thirakwa
III. Zakir Hussain
(A) I, II, III
(B) II, I, III

238. Consider the following statements regarding percussionists:
I. Natthu Khan is associated with the Tabla.
II. Modu Khan is associated with the Tabla.
III. Bakshu Khan is associated with the Tabla.
IV. Abid Hussain Khan is associated with the Tabla.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

239. Which statement accurately highlights the primary field of Haji Vilayat Ali?
(A) He was a notable figure in Tabla history.
(B) He was a famous North Indian Vocalist.
(C) He was an acclaimed Odissi dancer.
(D) He was a pioneer of the Sitar.

240. Identify the correct statement regarding Salari Khan.
(A) He was exclusively a Nakkara player.
(B) He is recognized in the Tabla lineage.
(C) He was the inventor of the Dholki.
(D) He was a famous Karnatak vocalist.

241. Who among the following is recognized as a master of the Tabla?
(A) Dilawar Khan
(B) Chudiya Imam Baksh
(C) Aggan Khan
(D) Bafati Khan

242. Which artist is associated with the Tabla tradition?
(A) Munir Khan
(B) Bafati Khan
(C) Gulam Jafer
(D) Vijay Chauhan

243. Consider the following five statements regarding Tabla players:
I. Habibuddin Khan was a renowned Tabla maestro.
II. Ahmedjan Thirakwa was a legendary Tabla player.
III. Amir Hussain contributed significantly to Tabla literature.
IV. Jahangir Khan is recognized in the Tabla lineage.
V. Shekh Daud was a prominent Tabla performer.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

244. Identify the incorrect statement regarding the Tabla players.
(A) Bade Munne Khan – Tabla
(B) Karamtullah Khan – Tabla
(C) Allarakha Khan – Tabla
(D) Dilawar Khan – Tabla

245. Which among the following artists is an exception when grouping the following as Tabla players?
(A) Gyan Prakash Ghosh
(B) Nikhil Ghosh
(C) Aggan Khan
(D) Gama Maharaj

246. The specialized rhythmic accompaniment in classical music highlights the importance of which instrument played by Kishan Maharaj?
(A) Sitar
(B) Tabla
(C) Sarod
(D) Veena

247. Which statement accurately describes the musical legacy of Kanthe Maharaj?
(A) He was purely an instrumentalist who played the Veena.
(B) He was the founder of the modern Kathak repertoire.
(C) He was a legendary Dholak player.
(D) He was a monumental figure in the Banaras Tabla tradition.

248. Identify the correct statement regarding Samta Prasad.
(A) He was a celebrated Tabla maestro also known as Gudai Maharaj.
(B) He was a famous North Indian Vocalist.
(C) He was a master of the Dholak.
(D) He revolutionized the Pakhawaj tradition.

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184. Which of the following is an exception when classifying the given artists as North Indian instrumentalists?
(A) Lalgudi Jairaman
(B) V.G. Jog
(C) D.K. Datar
(D) N. Rajam

185. The integration of complex South Indian mathematical rhythmic concepts into North Indian percussion was heavily explored by which contemporary Tabla maestro?
(A) Its historical origin from the traditional Dholki rhythms of Western India.
(B) Its mandatory and exclusive use in contemporary South Indian concerts.
(C) Exploration of complex South Indian rhythmic concepts by Suresh Talwalkar.
(D) Its total rejection of traditional bols in favor of global Western rhythms.

186. Which statement accurately highlights the primary field of Sakhara Ram?
(A) He was a renowned Pakhawaj player.
(B) He was a legendary Karnatak vocalist.
(C) He was an acclaimed Odissi dancer.
(D) He was a pioneer of the Sitar.

187. Identify the correct statement regarding Ayodhya Prasad.
(A) He was solely a Nakkara player.
(B) He was the inventor of the Dholki.
(C) He was a famous North Indian Vocalist.
(D) He was a respected Pakhawaj maestro.

188. Consider the following statements regarding Tabla players:
I. Abid Hussain Khan was a prominent Tabla maestro.
II. Haji Vilayat Ali contributed significantly to the Tabla/percussion tradition.
III. Salari Khan is recognized in the Tabla lineage.
IV. Chudiya Imam Baksh is associated with Tabla history.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

189. Which among the following is the most appropriate description of Ram Sahay's legacy?
(A) He was a pioneering Karnatak Violinist.
(B) He introduced the Dholki to North Indian classical music.
(C) He was the founder of the Banaras Gharana of Tabla.
(D) He was a legendary Kathak dancer.

190. Which of the following is categorized as a percussion instrument?
(A) Sitar
(B) Sarod
(C) Sundari
(D) Nakkara

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191. Identify the incorrect pair regarding the performers and their instruments.
(A) Gulam Jafer – Pakhawaj
(B) Dilawar Khan – Nakkara
(C) Aggan Khan – Nakkara
(D) Bafati Khan – Dholak

192. Which of the following artists is NOT considered a Pakhawaj player?
(A) Kudau Singh Jodhsingh
(B) Vijay Chauhan
(C) Nana Panse
(D) Pagal Das

193. Consider the following five statements regarding vocalists and instrumentalists:
I. Balram Pathak was a Sitar maestro.
II. Nikhil Banerjee was highly acclaimed for his Sitar performances.
III. Hafeez Ali Khan was a legendary Sarod player.
IV. Ali Akbar Khan was renowned for playing the Sarod globally.
V. Amjad Ali Khan is a celebrated Sarod maestro.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

194. Identify the correct pair of a dancer and their primary classical dance form.
(A) Sanyukta Panigrahi – Odissi
(B) Birju Maharaj – Odissi

217. Which statement accurately highlights the primary field of Palghat Raghu?
(A) He was a famous North Indian Sitarist.
(B) He was an acclaimed Odissi dancer.
(C) He was an eminent Mridangam player in Karnatak music.
(D) He was a pioneer of the Sundari.

218. Consider the following five statements regarding musicians:
I. Umayalpuram Shivraman is a renowned Mridangam maestro.
II. U. Srinivasan adapted the Mandolin for Karnatak music.
III. Vikku Vinayak Ram is globally recognized for playing the Ghatam.
IV. Hari Shankar is celebrated for his mastery of the Kanjira.
V. S. Balchandar was a legendary Veena maestro.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

219. Identify the correct statement regarding Nikhil Ghosh.
(A) He was exclusively a Dholak player.
(B) He was a legendary Karnatak vocalist.
(C) He was known for playing the Sitar.
(D) He was a prominent Tabla performer and musicologist.

220. Who among the following is recognized as a master of the Tabla?
(A) Dilawar Khan
(B) Gama Maharaj
(C) Aggan Khan
(D) Bafati Khan

221. Which artist is associated with the Pakhawaj tradition?
(A) Bafati Khan
(B) Gulam Jafer
(C) Arjun Sejwal
(D) Vijay Chauhan

222. Identify the incorrect pair regarding the Pakhawaj players.
(A) Madhav Rao Alkutkar – Pakhawaj
(B) Sakhara Ram – Pakhawaj
(C) Pagal Das – Pakhawaj
(D) Dilawar Khan – Pakhawaj

223. Arrange the following North Indian Vocalists roughly in chronological order based on their major historical impact.
I. Krishna Rao Shankar Pandit
II. Bhimsen Joshi
III. Jas Raj
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

224. Which among the following artists is an exception when grouping the following as Dholak vadaks?
(A) Bafati Khan
(B) Vijay Chauhan
(C) Gulam Jafer
(D) None of the above

225. The specialized rhythmic accompaniment in North Indian folk and semi-classical music highlights the importance of which instrument played by Vijay Chauhan?
(A) Sitar
(B) Dholki
(C) Sarod
(D) Veena

226. Which statement accurately describes the musical legacy of Bharat Ratna M.S. Subbalakshmi?
(A) A figure in Karnatak vocal music who brought it to global audiences.
(B) Purely a South Indian instrumentalist who played the Veena solo.
(C) The primary founder of the traditional and modern Kathak repertoire.
(D) A legendary and historically recognized Dholak percussionist.

227. Identify the correct statement regarding Lalgudi Jairaman.
(A) He was a famous North Indian Vocalist.
(B) He was a master of the Dholak.
(C) He was a celebrated Karnatak Violinist and composer.
(D) He revolutionized the Pakhawaj tradition.

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(C) Madhav Rao Alkutkar
(D) Aggan Khan

207. Identify the correct statement regarding Bafati Khan.
(A) He is a renowned Dholak vadak.
(B) He is an eminent Sitar player.
(C) He is a pioneer of the modern Veena.
(D) He is exclusively a Karnatak vocalist.

208. Match List I with List II.
List I: (Artist)
P. Ali Hussain
Q. Siddharam Jadhav
R. Pannalal Ghosh
S. Bismillah Khan
List II: (Instrument)
1. Flute
2. Shehnai
3. Sundari/Shehnai
4. Shehnai (Secondary)
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

209. Which among the following cause-effect dynamics best describes the global recognition of Karnatak vocal music?
(A) Its exclusive and historic use in North Indian temple ceremonies.
(B) Performances and international presence of Bharat Ratna M.S. Subbalakshmi.
(C) Total replacement of Mridangam with Tabla in all South Indian concerts.
(D) The historical banning of all stringed instruments in Karnatak music.

210. Who among the following is widely recognized as a legendary Karnatak vocal composer and performer?
(A) Bal Muralikrishnan
(B) Gulam Jafer
(C) Dilawar Khan
(D) Bafati Khan

211. Which award category is frequently used for recognizing top-tier Indian classical musicians and percussionists?
(A) Grammy Award for excellence in global Pop Vocal performances.
(B) Nobel Prize in Literature for outstanding written contributions.
(C) Padma Awards and Bharat Ratna.
(D) Academy Award for Best Actor in a leading cinematic role.

212. Identify the incorrect statement regarding the North Indian instrumentalists.
(A) Ravishankar – Sitar
(B) Nikhil Banerjee – Sitar
(C) Hafeez Ali Khan – Sarod
(D) Ali Akbar Khan – Flute

213. Consider the following statements regarding vocalists:
I. Abdul Karim Khan was highly influential in the Kirana Gharana.
II. Faiyaz Khan was known as "Aftab-e-Mousiqi".
III. Bhimsen Joshi was awarded the Bharat Ratna.
IV. Gangubai Hangal was a renowned Kathak dancer.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

214. Which of the following correctly pairs a dancer with their primary associated dance style?
(A) Durga Lal – Odissi
(B) Acchan Maharaj – Kathak
(C) Kalyani Kutti Amma – Kuchipudi
(D) Gopi Krishna – Mohiniyattam

215. Which of the following is an exception when grouping artists as Karnatak instrumentalists?
(A) S. Balchandar
(B) Lalgudi Jairaman
(C) T.N. Krishnan
(D) V.G. Jog

216. Which artist is recognized for their mastery of the Karnatak violin?
(A) T.N. Krishnan
(B) V.G. Jog
(C) D.K. Datar
(D) N. Rajam

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In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. Identify the correct pair regarding percussion instruments.
(A) Ghatam – Vikku Vinayak Ram
(B) Kanjira – Umayalpuram Shivraman
(C) Mridangam – Hari Shankar
(D) Dholki – Dilawar Khan

155. Which of the following provides the most appropriate description of Ali Akbar Khan?
(A) A celebrated Sitarist of the Imdadkhani Gharana.
(B) A prominent North Indian Vocalist.
(C) A pioneer of modern Kathak dance.
(D) A legendary Sarod maestro of the Maihar Gharana.

156. Which of the following percussionists has received high global recognition and national awards for their artistry?
(A) Sanyukta Panigrahi
(B) Zakir Hussain
(C) Yamini Krishnamurthy
(D) Malini Rajurkar

157. Identify the incorrect statement regarding the Tabla lineage.
(A) Kanthe Maharaj was a prominent maestro of the Banaras Gharana.
(B) Pandharinath Nageshkar is recognized as a Tabla player.
(C) Bhai Gaitonde was a legendary Nakkara vadak.
(D) Anokhe Lal Mishra was known for his incredible speed on the Tabla.

158. Match List I with List II.
List I: (Artist)
P. Bismillah Khan
Q. Ravi Shankar
R. Allauddin Khan
S. Hari Prasad Chaurasia
List II: (Instrument)
1. Sitar
2. Flute
3. Sarod
4. Shehnai
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-1, R-4, S-2

159. Which among the following cause-effect dynamics explains the modern popularity of Kathak dance globally?
(A) Innovative choreographies and global tours of maestros like Birju Maharaj.
(B) Its exclusive and traditional use in South Indian temple settings.
(C) The replacement of the Tabla with the Ghatam in all Kathak recitals.
(D) The historical banning of all other classical dances in North India.

160. Who among the following is recognized as a legendary Dholak vadak?
(A) Dilawar Khan
(B) Gulam Jafer
(C) Aggan Khan
(D) Vijay Chauhan

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161. Which legendary figure is associated with the historical study and performance of the Pakhawaj?
(A) Gulam Jafer
(B) Kudau Singh Jodhsingh
(C) Bafati Khan
(D) Ali Hussain

162. Identify the incorrect pair regarding the given instrumentalists.
(A) Pannalal Ghosh – Shehnai
(B) Abdul Haleem Jafer – Sitar
(C) Balram Pathak – Sitar
(D) V.G. Jog – Violin

163. Consider the following statements regarding vocalists:
I. Krishna Rao Shankar Pandit was known for his mastery of the Gwalior Gharana.
II. Mogubai Kurdikar was a stalwart of the Jaipur-Atrauli Gharana.
III. Faiyaz Khan was a prominent Agra Gharana vocalist.

228. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Pt. Hari Prasad Chaurasia elevated the Bansuri (flute) to a prime solo instrument in global classical platforms.
Reason (R): He strictly played Karnatak music compositions on the flute.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Which of the following provides the most appropriate characterization of Bismillah Khan's contribution?
(A) He was the inventor of the modern Sitar.
(B) He was a pioneer of Mohiniyattam dance.
(C) He single-handedly brought the Shehnai to the classical concert stage.
(D) He was a legendary Karnatak vocalist.

230. Which artist is renowned for their mastery over the Sitar?
(A) N. Rajam
(B) Vilayat Khan
(C) D.K. Datar
(D) V.G. Jog

231. Identify the incorrect statement regarding the instrumentalists.
(A) Abdul Haleem Jaffer Khan was a Sitar maestro.
(B) Balram Pathak was a Sitar maestro.
(C) Nikhil Banerjee was a Sitar maestro.
(D) Hafeez Ali Khan was a Flute maestro.

232. Which of the following artists is NOT considered a North Indian Vocalist?
(A) Vikku Vinayak Ram
(B) Mogubai Kurdikar
(C) Kesar Bai Kerkar
(D) Mallikarjun Mansur

233. Match List I with List II.
List I: (Artist)
P. Kishori Amonkar
Q. Jas Raj
R. Kumar Gandharva
S. Aamir Khan
List II: (Gharana/Style affiliation context)
1. Jaipur-Atrauli Gharana
2. Mewati Gharana
3. Unique/Innovative Style (Gwalior base)
4. Indore Gharana
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

234. Consider the following statements regarding dancers:
I. Acchan Maharaj was a legendary Kathak dancer.
II. Lacchu Maharaj was a prominent Kathak dancer.
III. Sitara Devi was widely celebrated as a Kathak exponent.
IV. Kalyani Kutti Amma was renowned for Bharatanatyam only.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

235. Which of the following correctly pairs a dancer with their primary associated dance style?
(A) Birju Maharaj – Odissi
(B) Durga Lal – Bharatanatyam
(C) Yamini Krishnamurthy – Mohiniyattam
(D) Gopi Krishna – Kathak

236. Which of the following is an exception when grouping artists as Kathak dancers?
(A) Sitara Devi
(B) Sanyukta Panigrahi
(C) Gopi Krishna
(D) Birju Maharaj

237. The rigorous training in rhythm significantly impacts which aspect of Kathak dance, as mastered by Durga Lal?
(A) Vocal range
(B) Sitar playing technique
(C) Tatkar (footwork) and rhythmic clarity
(D) Flute breath control

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(C) Kalyani Kutti Amma – Bharatanatyam
(D) Yamini Krishnamurthy – Kathak

195. Which artist was a highly influential Sarod maestro and the father of Ustad Amjad Ali Khan?
(A) Allauddin Khan
(B) V.G. Jog
(C) Hafeez Ali Khan
(D) Ali Akbar Khan

196. Which statement accurately describes the musical domain of D.K. Datar?
(A) He was a renowned Sitarist.
(B) He was a famous Pakhawaj player.
(C) He was a pioneer of the Dholki.
(D) He was a celebrated Violinist in the North Indian style.

197. Identify the incorrect statement regarding North Indian Vocalists.
(A) Faiyaz Khan was a leading vocalist of the Agra Gharana.
(B) Bhimsen Joshi was highly awarded for his contributions to vocal music.
(C) Gangubai Hangal was a renowned Sitarist of the Maihar gharana.
(D) Kishori Amonkar was a leading figure of the Jaipur Gharana.

198. Which of the following is an exception when classifying the given artists as female dancers?
(A) Sitara Devi
(B) Gopi Krishna
(C) Sanyukta Panigrahi
(D) Kalyani Kutti Amma

199. The integration of complex footwork and rapid pirouettes into modern Kathak performance was greatly influenced by the choreography of:
(A) Bafati Khan
(B) S. Balchandar
(C) Ali Hussain
(D) Gopi Krishna

200. Who among the following is recognized as a contemporary wizard of the Tabla, known for extensive cross-cultural collaborations?
(A) Zakir Hussain
(B) Aggan Khan
(C) Dilawar Khan
(D) Gulam Jafer

201. Which artist is associated with the traditional lineage of the Pakhawaj?
(A) Bafati Khan
(B) Ali Hussain
(C) Chatrapati Singh
(D) Siddharam Jadhav

202. Identify the incorrect statement regarding the Tabla players.
(A) Jahangir Khan – Nakkara
(B) Habibuddin Khan – Tabla
(C) Ahmedjan Thirakwa – Tabla
(D) Amir Hussain – Tabla

203. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Pt. Samta Prasad was also widely known by the name Gudai Maharaj.
Reason (R): He was a legendary Tabla maestro of the Banaras Gharana who also played for several Hindi films.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Which of the following statements about Bhai Gaitonde is correct?
(A) He was primarily a Dholak vadak.
(B) He was a legendary Pakhawaj player.
(C) He was known for playing the Sitar.
(D) He was a prominent Kathak dancer.

205. Which of the following represents the most appropriate description of Pandharinath Nageshkar?
(A) A prominent Karnatak vocalist.
(B) A famous Odissi dancer.
(C) A recognized maestro of the Tabla.
(D) A pioneer of the Mandolin.

206. Which artist is identified with the traditional playing of the Nakkara?
(A) Gulam Jafer
(B) Arjun Sejwal

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249. Which of the following provides the most appropriate characterization of Anokhe Lal Mishra's contribution?
(A) A musician who brought the Shehnai to the classical concert stage.
(B) A primary pioneer and scholar of the Mohiniyattam dance style.
(C) A Tabla maestro known for his incredible speed and rhythmic clarity.
(D) A legendary and highly celebrated South Indian vocal soloist.

250. Which contemporary artist is renowned for their mastery over the Tabla and has received numerous national and international awards?
(A) Zakir Hussain
(B) Dilawar Khan
(C) Aggan Khan
(D) Bafati Khan

Direction : Please read the following source carefully.

A musicological institution recently initiated a comprehensive documentation project focusing on the foundational and modern performers of the Tabla. The research committee categorized the evolution of Tabla performance by documenting early masters alongside contemporary vizards and scholars. The archival records predominantly feature legendary figures such as Natthu Khan, Modu Khan, and Bakshu Khan, who established rigorous performance benchmarks. The committee further analyzed the stylistic contributions of Abid Hussian Khan, Haji Vilayat Ali, Salari Khan, and Chudiya Imam Baksh to understand regional transmission. Furthermore, the academic framework mandated the inclusion of seminal performers like Ram Sahay, Munir Khan, and Habibuddin Khan in the core curriculum. As the documentation progressed into the twentieth century, the researchers highlighted the profound influence of Ahmemadjan Thirukuwa, Amir Hussain, and Jahangir Khan. The archives also systematically classified the recordings of Shekh Daud, Bade Munne Khan, Karamtullah Khan, and Allarakha Khan for preservation. Additionally, the project recognized the pedagogical structures established by Gyan Prakash Ghosh and Nikhil Ghosh. To complete the study, the researchers mapped the rhythmic complexities introduced by Gama Maharaj, Kishan Maharaj, Kanthe Maharaj, and Samta Prasad, also known as Gudai Maharaj. The academic consensus concluded that studying these performers is essential for understanding Tabla traditions.

Based on the above source, attempt the following five questions.

251. What is the primary focus of the documentation project initiated by the musicological institution?
(A) Designing new instruments for contemporary performances
(B) Documenting foundational and modern Tabla performers
(C) Analyzing the acoustic properties of the Pakhawaj
(D) Categorizing purely vocal traditions in North India

252. According to the academic framework, who among the following was mandated for inclusion in the core curriculum?
(A) Ram Sahay
(B) Ahmemadjan Thirukuwa
(C) Gama Maharaj
(D) Shekh Daud

253. For what purpose were the recordings of Shekh Daud and Bade Munne Khan systematically classified?
(A) Rhythmic modification
(B) Stylistic transmission
(C) Archival preservation
(D) Pedagogical deconstruction

254. Which two scholars are recognized in the source for establishing pedagogical structures?
(A) Abid Hussian Khan and Haji Vilayat Ali
(B) Kishan Maharaj and Kanthe Maharaj
(C) Natthu Khan and Modu Khan
(D) Gyan Prakash Ghosh and Nikhil Ghosh

255. By what alternative name is Samta Prasad identified in the researchers' mapping of rhythmic complexities?
(A) Kanthe Maharaj
(B) Gama Maharaj
(C) Gudai Maharaj
(D) Kishan Maharaj

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dance competitions
(B) To catalog Karnatak performers' stylistic contributions
(C) To design and test modern instruments for classical vocalists
(D) To reconstruct and analyze ancient North Indian archival texts

267. How did the researchers categorize the archival recordings of Bharat Ratan Subbalakshmi?
(A) As secondary resources for comparative structural analysis
(B) Primary sources for classical vocal frameworks
(C) As exclusive materials for studying regional folk dance methodologies
(D) As foundational texts for establishing North Indian instrumentalists

268. Whose structural complexities and melodic innovations were analyzed to ensure their preservation for pedagogical research?
(A) Bal Muralikrishnan
(B) Musician Palghat Raghu
(C) Maestro S. Balchandar
(D) Violinist T.N. Krishnan

269. What critical intersection did the case study emphasize within Karnatak Music?
(A) Between regional dance styles and contemporary modern theater
(B) Between North Indian traditions and South Indian pedagogies
(C) Between vocal traditions and instrumental adaptations
(D) Between acoustical analysis methods and digital sound design

270. On what basis did the archivists implement a rigid taxonomy to classify the performers?
(A) Their historical popularity and audience size
(B) Their ability to play multiple diverse instruments
(C) Their participation in international music festivals
(D) Their regional and stylistic origins

Direction : Please read the following source carefully.

A university research grant was recently awarded to investigate the instrumental traditions within Karnatak Music, focusing on the preservation of performance methodologies. The principal investigators designed an academic framework to critically analyze the specific contributions of eminent Karnatak instrumentalists. The study commenced with a detailed acoustical analysis of S. Balchandar and his approach to melodic articulation. Subsequently, the researchers cataloged the string instrument techniques developed by Lalgudi Jairaman and T.N. Krishnan, noting their profound influence on modern performance standards. The grant also required a comprehensive examination of Karnatak percussionists. The academic committee documented the rhythmic complexities and structural innovations of Palghat Raghu and Palghat Mani Iyer. Furthermore, the scholars analyzed the pedagogical frameworks established by Umayalpuram Shivraman to understand the evolution of rhythmic accompaniment. The case study expanded its scope to include the distinct instrumental stylings of U. Srinivasan, Vikku Vinayak Ram, and Hari Shankar. The researchers concluded that the precise techniques utilized by S. Balchandar, Lalgudi Jairaman, and T.N. Krishnan, alongside the rhythmic mastery of Palghat Raghu, Palghat Mani Iyer, Umayalpuram Shivraman, U. Srinivasan, Vikku Vinayak Ram, and Hari Shankar, are foundational to the academic study of Karnatak instrumental music.
Based on the above source, attempt the following five questions.

271. What was the initial focus of the university research grant concerning Karnatak instrumentalists?
(A) The structural analysis of rhythmic accompaniment
(B) The vocal translation of ancient percussive texts
(C) A detailed acoustical analysis of S. Balchandar
(D) The regional taxonomy of modern wind instruments

272. Which two figures were cataloged by the researchers for their string instrument techniques?
(A) Palghat Raghu and Palghat Mani Iyer
(B) Lalgudi Jairaman and T.N. Krishnan

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framework emphasized that the Dholak, while often categorized within folk traditions, demands rigorous structural analysis akin to classical percussion. Furthermore, the researchers examined the specific performance metrics of the Dholki, dedicating a separate analytical module to the contributions of Vijay Chauhan. The comparative analysis demonstrated that the rhythmic vocabulary utilized by Dilawar Khan and Aggan Khan on the Nakkara differs significantly from the methodologies employed by Bafati Khan and Gulam Jafer on the Dholak. Ultimately, the study concluded that these specific performers are central to defining the distinct sonic identities of their respective instruments.

Based on the above source, attempt the following five questions.

261. Which three marginalized percussion instruments were the focus of the ethnomusicology case study?
(A) Tabla, Pakhawaj, and Mridangam
(B) Sitar, Sarod, and Flute
(C) Shehnai, Violin, and Harmonium
(D) Nakkara, Dholak, and Dholki

262. Whose stylistic frameworks were exclusively focused upon during the documentation of Nakkara Vadak?
(A) Bafati Khan and Gulam Jafer
(B) Dilawar Khan and Aggan Khan
(C) Vijay Chauhan and Chatrapati Singh
(D) Sakhara Ram and Ayodhya Prasad

263. Why did the archival team argue that the Nakkara tradition requires dedicated academic categorization?
(A) To merge it with Tabla performance styles
(B) To elevate its status above classical vocalists
(C) To prevent its pedagogical extinction
(D) To commercialize its rhythmic vocabulary

264. Despite being categorized within folk traditions, what does the Dholak demand according to the academic framework?
(A) Exclusive association with complex vocal accompaniment
(B) Immediate transition into modern digital synthesis models
(C) Complete separation from advanced rhythmic variation studies
(D) Structural analysis akin to classical percussion

265. Which performer was dedicated a separate analytical module for their performance metrics on the Dholki?
(A) Vijay Chauhan
(B) Master Bafati Khan
(C) Ustad Gulam Jafer
(D) Veteran Aggan Khan

Direction : Please read the following source carefully.

A national cultural archive recently undertook a comprehensive digitization project focusing strictly on the performers and composers of Karnatak Music. The primary objective was to catalog the distinct stylistic contributions of renowned vocalists and instrumentalists within an academic database. The researchers prioritized the documentation of Bharat Ratan Subbalakshmi, categorizing her archival recordings as essential primary sources for studying classical vocal frameworks. The academic committee also analyzed the structural complexities and melodic innovations introduced by Bal Muralikrishnan, ensuring his methodologies were preserved for pedagogical research. The case study emphasized the critical intersection between vocal traditions and instrumental adaptations in Karnatak Music. The archivists implemented a rigid taxonomy to classify these performers based on their regional and stylistic origins. The institutional guidelines mandated that the study of Karnatak vocalists must strictly adhere to the documented performances of these specific figures. The researchers argued that the analytical examination of Bharat Ratan Subbalakshmi and Bal Muralikrishnan provides an indispensable foundation for modern musicological studies. The digitization project concluded that safeguarding the historical recordings of these vocalists is vital for the continued academic exploration of classical Karnatak performance structures and their pedagogical transmission.

Based on the above source, attempt the following five questions.

266. What was the primary objective of the national cultural archive's digitization project?
(A) To organize and promote international folk

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A specialized symposium on Indian percussion instruments was convened to analyze the contrasting pedagogical approaches between Tabla and Pakhawaj traditions. The first session focused on the rhythmic interpretations of prominent Tabla masters, critically evaluating the recorded performances of Anokhe Lal Mishra, Bhai Gaitonde, and Pandharinath Nageshkar. The scholars presented a detailed acoustic analysis of the distinct tonal qualities produced by Suresh Talwalkar, Hashamat Ali Khan, and Zakir Hussain, noting their significance as contemporary tabla and pakhawaj vizards. Transitioning to the Pakhawaj, the symposium examined the historical lineage and rhythmic frameworks sustained by traditional performers. The academic committee highlighted the foundational compositions associated with Kudau Singh Jodhsingh and Nana Panse. Further discussions centered on the preservation of ancient rhythmic patterns by Ayodhya Prasad and Pagal Das. The researchers argued that the contributions of Chatrapati Singh and Arjun Sejwal are vital for understanding the structural evolution of Pakhawaj performance. Additionally, the academic review incorporated the analytical studies of Madhav Rao Alkutkar and Sakhara Ram, emphasizing their role in institutionalizing Pakhawaj education. The symposium concluded that the critical examination of these specific performers provides a comprehensive understanding of the diverse percussion traditions and their continuing academic relevance.

Based on the above source, attempt the following five questions.

256. What contrasting approaches were analyzed during the specialized symposium?
(A) Folk and classical vocal techniques
(B) Pedagogical approaches between Tabla and Pakhawaj
(C) Wind and string instrument acoustic qualities
(D) National and international award recognition criteria

257. Whose recorded performances were critically evaluated in the first session concerning rhythmic interpretations?
(A) Kudau Singh Jodhsingh and Nana Panse
(B) Ayodhya Prasad and Pagal Das
(C) Chatrapati Singh and Arjun Sejwal
(D) Anokhe Lal Mishra and Bhai Gaitonde

258. According to the source, what specific analysis was presented regarding Suresh Talwalkar, Hashamat Ali Khan, and Zakir Hussain?
(A) Acoustic analysis of their tonal qualities
(B) Evaluation of their specific vocal phrasing techniques
(C) Historical review of their rhythmic dance choreography
(D) Assessment of their traditional award-winning folk music

259. Who among the following are noted for preserving ancient rhythmic patterns on the Pakhawaj?
(A) Sakhara Ram and Madhav Rao Alkutkar
(B) Zakir Hussain and Hashamat Ali Khan
(C) Ayodhya Prasad and Pagal Das
(D) Pandharinath Nageshkar and Suresh Talwalkar

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260. What role did Madhav Rao Alkutkar and Sakhara Ram play according to the academic review?
(A) Institutionalizing Pakhawaj education
(B) Introducing new wind instruments to the syllabus
(C) Establishing contemporary Tabla rhythms
(D) Translating vocal texts into instrumental music

Direction : Please read the following source carefully.

An ethnomusicology department recently launched a case study to investigate the marginalized yet structurally significant percussion instruments, specifically the Nakkara, Dholak, and Dholki. The researchers initiated the project by documenting the performance techniques of recognized Nakkara Vadak, focusing exclusively on the stylistic frameworks established by Dilawar Khan and Aggan Khan. The archival team noted that the Nakkara tradition requires dedicated academic categorization to prevent its pedagogical extinction. Following this, the study shifted its analytical focus to the Dholak Vadak tradition. The scholars reviewed the rhythmic variations and performance contexts associated with Bafati Khan and Gulam Jafer. The academic

(C) Vikku Vinayak Ram and Hari Shankar
(D) Umayalpuram Shivraman and U. Srinivasan

273. Whose pedagogical frameworks were analyzed to understand the evolution of rhythmic accompaniment?
(A) Performer Hari Shankar
(B) Scholar T.N. Krishnan
(C) Master S. Balchandar
(D) Umayalpuram Shivraman

274. Palghat Raghu and Palghat Mani Iyer were specifically documented by the academic committee for their:
(A) Rhythmic and structural innovations
(B) Advanced string instrument techniques
(C) Detailed melodic vocal articulation
(D) Acoustical analysis and preservation

275. According to the researchers, the techniques of Lalgudi Jairaman and T.N. Krishnan are foundational to the academic study of which specific field?
(A) Folk dance traditions
(B) North Indian vocal music
(C) Karnatak instrumental music
(D) Classical choreographic frameworks

Direction : Please read the following source carefully.

An institute of classical studies recently formulated a specialized curriculum dedicated to North Indian Instrumentalists. The syllabus committee was tasked with selecting key figures whose performance styles dictate the foundational methodologies of instrumental pedagogy. The committee began by institutionalizing the study of Allauddin Khan and Vilayat Khan, recognizing their pivotal roles in shaping instrumental performance frameworks. The academic framework subsequently integrated the comprehensive analysis of Ravishankar, Abdul Haleem Jafer, and Balram Pathak. The researchers mandated that the archival recordings of Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, and Amajad Ali Khan be utilized as primary source material for advanced students. Furthermore, the curriculum addressed bowed and wind instruments by examining the specific bowing techniques of V.G. Jog, D.K. Datar, and N Rajam. The scholars also incorporated a specialized module analyzing the structural innovations in flute performance, strictly focusing on Hari Prasad Chourasiya and Pannalal Ghosh. The academic consensus emphasized that the methodologies of Allauddin Khan, Vilayat Khan, Ravishankar, Abdul Haleem Jafer, Balram Pathak, Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, Amajad Ali Khan, V.G. Jog, D.K. Datar, N Rajam, Hari Prasad Chourasiya, and Pannalal Ghosh form the core of North Indian instrumental studies.

Based on the above source, attempt the following five questions.

276. Which two figures were institutionalized initially by the syllabus committee for shaping instrumental performance frameworks?
(A) Allauddin Khan and Vilayat Khan
(B) V.G. Jog and D.K. Datar
(C) Hari Prasad Chourasiya and Pannalal Ghosh
(D) Nikhil Banerjee and Hafeez Ali Khan

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277. Whose archival recordings were mandated to be utilized as primary source material for advanced students?
(A) V.G. Jog, D.K. Datar, and N Rajam for the study of bowing and wind styles
(B) Allauddin Khan, Vilayat Khan, and Ravishankar for basic string performance
(C) Hari Prasad Chourasiya and Pannalal Ghosh for advanced flute music modules
(D) Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, and Amajad Ali Khan

278. How did the curriculum address the study of bowed instruments?
(A) By focusing on the many structural innovations found in flute performance
(B) By examining bowing techniques of V.G. Jog, D.K. Datar, and N Rajam
(C) By analyzing the various vocal adaptations of ancient string techniques
(D) By evaluating the specific regional variations of classical percussion

279. Who were strictly focused upon in the specialized module analyzing structural innovations in flute performance?
(A) Instrumentalists Ravishankar and Abdul Haleem Jafer

(B) Stylists Balram Pathak and Scholar Nikhil Banerjee
(C) Hari Prasad Chourasiya and Pannalal Ghosh
(D) Musicians Ali Akbar Khan and Master Amajad Ali Khan

280. What did the academic consensus conclude regarding the listed instrumentalists?
(A) They represent the fundamental transition from classical to folk music.
(B) They are exclusively recognized for their contributions to dance pedagogy.
(C) Their archival recordings are secondary to modern digital synthesis.
(D) Their methodologies form the core of North Indian instrumental studies.

Direction : Please read the following source carefully.

A musicological conference recently convened to evaluate the integration of specific North Indian performers into university curricula. The academic board reviewed the pedagogical significance of diverse instrumental and vocal traditions. The first session highlighted the instrumental mastery of Bismillah Khan and Ali Hussain, determining that their structural frameworks are essential for understanding specific wind instrument traditions. The researchers also cataloged the stylistic contributions of Siddharam Jadhav to ensure a comprehensive instrumental database. Transitioning to North Indian Vocalists, the conference committee established strict guidelines for vocal documentation. The scholars analyzed the historical recordings and vocal phrasing of Krishna Rao Shankar Pandit. Furthermore, the academic review emphasized the necessity of studying the distinct pedagogical approaches of Mogubai Kurdikar and Kesar Bai Kerkar. The archivists argued that the vocal techniques demonstrated by Mallikarjun Mansoor and Abdul Karim Khan require dedicated academic modules to fully comprehend their structural impact. The symposium concluded that the academic study of North Indian music must fundamentally rely on the critical examination of Bismillah Khan, Ali Hussain, Siddharam Jadhav, Krishna Rao Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, Mallikarjun Mansoor, and Abdul Karim Khan to maintain pedagogical integrity.

Based on the above source, attempt the following five questions.

281. During the first session of the conference, whose structural frameworks were deemed essential for understanding specific wind instrument traditions?
(A) Krishna Rao Shankar Pandit and Abdul Karim Khan
(B) Mogubai Kurdikar and Kesar Bai Kerkar
(C) Bismillah Khan and Ali Hussain
(D) Mallikarjun Mansoor and Siddharam Jadhav

282. Whose stylistic contributions were cataloged to ensure a comprehensive instrumental database?
(A) Kesar Bai Kerkar
(B) Abdul Karim Khan
(C) Krishna Rao Shankar Pandit
(D) Siddharam Jadhav

283. When transitioning to North Indian Vocalists, whose historical recordings and vocal phrasing did the scholars analyze?
(A) Krishna Rao Shankar Pandit
(B) Instrumentalist Bismillah Khan
(C) Wind performer Ali Hussain
(D) Stylist Siddharam Jadhav

284. The academic review emphasized the necessity of studying the distinct pedagogical approaches of which two vocalists?
(A) Mallikarjun Mansoor and Abdul Karim Khan
(B) Mogubai Kurdikar and Kesar Bai Kerkar
(C) Bismillah Khan and Ali Hussain
(D) Krishna Rao Shankar Pandit and Siddharam Jadhav

285. According to the archivists, what is required to fully comprehend the structural impact of Mallikarjun Mansoor and Abdul Karim Khan?
(A) Comparative studies with specific contemporary electronic instruments
(B) Dedicated modules focused on vocal techniques
(C) Evaluation and analysis of their regional dance choreographies
(D) Transitioning their primary vocal texts into regional folk traditions

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carefully.

A doctoral research program recently narrowed its academic focus to analyze the structural characteristics of specific North Indian Vocalists. The researchers developed a methodological framework to evaluate how individual performance styles contribute to broader vocal traditions. The study prioritized the systematic documentation of Faiyaz Khan and Bhimsen Joshi, categorizing their vocal techniques as fundamental to understanding dynamic expression in classical music. The academic committee also conducted a comparative analysis of the melodic phrasing utilized by Gangubai Hangal and Malini Rajurkar. The archival team mandated that the pedagogical innovations of Kishori Amonkar be critically reviewed within the institutional curriculum. Furthermore, the research program examined the philosophical and structural approaches to vocal performance demonstrated by Jas Raj and Kumar Gandharava. The scholars concluded the case study by analyzing the archival recordings of Aamir Khan, noting his profound influence on structural pacing and rhythm in vocal performance. The researchers emphasized that the distinct methodologies of Faiyaz Khan, Bhimsen Joshi, Gangubai Hangal, Malini Rajurkar, Kishori Amonkar, Jas Raj, Kumar Gandharava, and Aamir Khan serve as the primary foundational texts for any advanced academic inquiry into North Indian vocal traditions.

Based on the above source, attempt the following five questions.

286. The doctoral research program prioritized the systematic documentation of Faiyaz Khan and Bhimsen Joshi to understand what specific aspect of classical music?
(A) Regional choreography
(B) Dynamic expression
(C) Instrumental articulation
(D) Archival taxonomy

287. Whose melodic phrasing was subjected to a comparative analysis by the academic committee?
(A) Gangubai Hangal and Malini Rajurkar
(B) Kishori Amonkar and Pandit Jas Raj
(C) Ustad Faiyaz Khan and Bhimsen Joshi
(D) Kumar Gandharava and Master Aamir Khan

288. The archival team mandated a critical review of the pedagogical innovations of which specific vocalist within the institutional curriculum?
(A) Kishori Amonkar
(B) Ustad Aamir Khan
(C) Pandit Jas Raj
(D) Ustad Faiyaz Khan

289. Whose archival recordings were noted for their profound influence on structural pacing and rhythm in vocal performance?
(A) Bhimsen Joshi
(B) Kumar Gandharava
(C) Aamir Khan
(D) Malini Rajurkar

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290. How does the research program view the distinct methodologies of the listed vocalists?
(A) As secondary literature for beginning and introductory students
(B) As experimental techniques requiring complex rhythmic translation
(C) As isolated examples largely devoid of any structural tradition
(D) Foundational texts for advanced academic inquiry

Direction : Please read the following source carefully.

A national cultural academy recently initiated a rigorous documentation project aimed at preserving the choreographic frameworks of eminent Indian Dancers. The academy's research division sought to codify the pedagogical contributions of specific performers to establish a standardized curriculum for classical dance studies. The initial phase of the project focused on the foundational techniques established by Acchan Maharaj and Lacchu Maharaj. The scholars analyzed their distinct approaches to rhythmic footwork and expressive storytelling. Subsequently, the academic committee evaluated the dynamic performance styles of Sitara Devi and Gopi Krishna, categorizing their archival footage as essential for advanced choreographic research. The study also mandated the inclusion of Birju Maharaj and Durga Lal, emphasizing their structural innovations and contributions to dance pedagogy. Furthermore, the researchers

broadened the academic scope to encompass the stylistic methodologies of Yamini Krishnamurty and Sanyukta Panigrahi. The final module of the documentation project highlighted the specific choreographic preservation efforts related to Kalyani Kutti Amma. The academic board concluded that studying Acchan Maharaj, Lacchu Maharaj, Sitara Devi, Gopi Krishna, Birju Maharaj, Durga Lal, Yamini Krishnamurty, Sanyukta Panigrahi, and Kalyani Kutti Amma is critical for understanding the structural evolution of classical dance traditions.

Based on the above source, attempt the following five questions.

291. What was the overarching goal of the documentation project initiated by the national cultural academy?
(A) To separate classical vocal techniques from choreographic traditions
(B) To preserve the choreographic frameworks of eminent Indian Dancers
(C) To critically evaluate rhythmic accompaniment in folk festivals
(D) To design a database exclusively for ancient string instruments

292. Whose distinct approaches to rhythmic footwork and expressive storytelling were analyzed in the initial phase?
(A) Acchan Maharaj and Lacchu Maharaj
(B) Sitara Devi and Gopi Krishna
(C) Birju Maharaj and Durga Lal
(D) Yamini Krishnamurty and Sanyukta Panigrahi

293. The archival footage of which two dancers was categorized as essential for advanced choreographic research?
(A) Acchan Maharaj and Lacchu Maharaj
(B) Kalyani Kutti Amma and Durga Lal
(C) Sitara Devi and Gopi Krishna
(D) Yamini Krishnamurty and Sanyukta Panigrahi

294. Why did the study mandate the inclusion of Birju Maharaj and Durga Lal?
(A) Because they successfully introduced wind instruments into classical dance
(B) To evaluate and document their national and international awards
(C) As a comparative baseline for various rural folk dance traditions
(D) For their structural innovations and dance pedagogy

295. Which dancer was the specific focus of the final module concerning choreographic preservation efforts?
(A) Sanyukta Panigrahi
(B) Yamini Krishnamurty
(C) Kalyani Kutti Amma
(D) Sitara Devi

Direction : Please read the following source carefully.

An interdisciplinary research group was recently commissioned to analyze the socio-cultural recognition of performers, specifically focusing on National and International Awardees in the field of Music, Dance, folk music, and folk dances. The study adopted a methodological approach to evaluate how institutional awards influence the academic preservation of performance traditions. The researchers established a specific analytical framework that placed special reference on percussion instrumentalists, arguing that their recognition often dictates archival priorities. The academic committee reviewed the criteria utilized for granting both national and international awards across various performing arts disciplines. The scholars noted that awardees in classical music, dance, folk music, and folk dances often become the primary subjects of university curricula and preservation grants. The case study critically examined the specific impact of these awards on the documentation of complex rhythmic traditions. The researchers concluded that the designation of National and International Awardees serves as a critical mechanism for institutionalizing performing arts. They recommended that future academic studies must maintain a special reference to percussion instrumentalists when analyzing the broader implications of these awards on the preservation of folk and classical performance methodologies.

Based on the above source, attempt the following five questions.

296. What was the primary focus of the interdisciplinary research group commissioned to analyze performers?

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(A) Analyzing the acoustical properties of classical string instruments
(B) Recognition of National and International Awardees
(C) Analyzing regional variations in contemporary classical choreography
(D) Tracking the historical migration of early North Indian vocalists

297. According to the researchers' specific analytical framework, whose recognition often dictates archival priorities?
(A) Choreographers and set designers
(B) Wind instrument manufacturers
(C) Classical vocal composers
(D) Percussion instrumentalists

298. What did the scholars note regarding awardees in classical music, dance, and folk arts?
(A) Subjects of university curricula and preservation grants
(B) They are generally excluded from all advanced university curricula
(C) They are required to standardize their performance techniques globally
(D) They frequently transition into exclusive acoustic analysis research

299. The case study critically examined the specific impact of these awards on the documentation of what specific element?
(A) Vocal phrasing techniques
(B) Historical stage architecture
(C) Complex rhythmic traditions
(D) Regional poetry translation

300. What future recommendation did the researchers make regarding academic studies of institutional awards?
(A) To abandon the documentation of classical performance methodologies
(B) To maintain a special reference to percussion instrumentalists
(C) To focus exclusively on unrecorded folk dance traditions
(D) To replace live performance studies with digital simulations

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ANSWERS

1. (B) Natthu Khan
Natthu Khan was a prominent figure in the Delhi Gharana of Tabla, known for his technical mastery and refined playing style. His contributions helped define the rhythmic vocabulary and aesthetic standards of the tradition. This lineage emphasizes finger-tip precision and intricate compositions, distinguishing it from other schools of percussion and ensuring its central role in Hindustani classical music performances.

2. (A) Chatrapati Singh – Pakhawaj
Raja Chatrapati Singh of Bijna was an eminent maestro of the Pakhawaj, the primary percussion instrument for the Dhrupad genre. He was celebrated for his deep, resonant sound and his ability to execute complex rhythmic structures with clarity. His performances preserved the traditional grandeur of temple-oriented percussion while adapting it for modern concert stages across the Indian subcontinent and beyond.

3. (C) A is true but R is false.
Haji Vilayat Ali, also known as Haji Saheb, was a seminal figure in the Farrukhabad Gharana of Tabla, not the Nakkara. While he significantly influenced the development of percussion music, his impact was centered on Tabla repertoire and solo performance techniques. The claim regarding his role as a pioneering Nakkara player influencing contemporary Dholak styles is historically inaccurate in this context.

4. (D) Salari Khan
Salari Khan is traditionally associated with the Tabla tradition, particularly within the contexts of regional performance lineages. In contrast, figures like Nana Panse, Sakhara Ram, and Madhav Rao Alkutkar are renowned masters of the Pakhawaj, an older barrel-shaped drum. Identifying the specific instrument associated with each artist is crucial for understanding the historical development and specialization of North Indian rhythmic accompaniment.

5. (C) He represents classical Tabla lineage and traditional forms.
Chudiya Imam Baksh represents the classical lineage of Tabla, contributing to the preservation and transmission of traditional compositions within the Farrukhabad school. His role was pivotal in refining the pedagogical methods of percussion, ensuring that intricate rhythmic patterns and aesthetic nuances were passed down. His artistry reflects the deep-rooted cultural heritage and evolutionary development of North Indian classical music traditions.

6. (B) Vijay Chauhan – Dholak
Vijay Chauhan is primarily known for his exceptional skill on the Dholki, a rhythmic instrument central to Marathi folk traditions like Lavani. While Aggan Khan is linked to the Nakkara and Arjun Sejwal to the Pakhawaj, pairing Chauhan with the Dholak as a primary domain is often considered less precise than his celebrated mastery over the specific regional Dholki instrument.

7. (D) The establishment and systematization of regional Tabla gharana traditions.
Ram Sahay was the founder of the Banaras Gharana, a significant school of Tabla playing that integrated elements from the Pakhawaj tradition. By establishing this lineage, he systematized regional playing techniques, emphasizing powerful, open-handed strokes and expanding the solo repertoire. His work ensured the formalization and longevity of this distinctive rhythmic tradition within the broader Indian classical music landscape and pedagogy.

8. (A) P-3, Q-4, R-1, S-2
Habibuddin Khan is a celebrated master of the Tabla, while Kudau Singh Jodhsingh is a legendary figure in the Pakhawaj tradition. Dilawar Khan is historically associated with the Nakkara, an ancient pair of kettle drums, and Gulam Jafer is recognized for his proficiency on the Dholak. These associations reflect the diverse instrumental landscape of traditional Indian percussion music across centuries.

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9. (C) A celebrated Tabla maestro of the twentieth century.
Ahmedjan Thirakwa is widely regarded as one of the most influential Tabla players of the twentieth century, representing the Farrukhabad Gharana. His mastery over various styles and his ability to perform complex rhythmic cycles made him a legendary figure. His performances across India elevated the status of the Tabla as a sophisticated solo instrument in the realm of Hindustani classical music.

10. (A) A central figure in preserving traditional Tabla compositions and literature.
Amir Hussain Khan was a pivotal figure in the Farrukhabad and Delhi styles, known for compiling and preserving a vast library of traditional Tabla literature. His deep scholarship and extensive repertoire of compositions provided a foundation for future students. He is celebrated for maintaining the integrity of rhythmic structures while teaching the nuances of various percussion forms to subsequent generations of musicians.

11. (D) Jahangir Khan
Jahangir Khan was a bridge between traditional percussion pedagogy and modern performance, known for his versatility and deep knowledge of multiple rhythmic schools. His training encompassed various styles, allowing him to adapt classical techniques to changing musical environments. As a guru and performer, he influenced many contemporary artists, ensuring the continuity of complex Tabla traditions throughout the modern era of music.

12. (B) Vijay Chauhan is widely acclaimed for his Nakkara performances.
Vijay Chauhan is famously associated with the Dholki, particularly in the context of Marathi folk and light music. He is not primarily recognized as a Nakkara player, making that specific statement inaccurate. In contrast, Shekh Daud, Pagal Das, and Gulam Jafer are correctly identified with their respective instruments, reflecting the specialized roles of artists within the historical Indian percussion tradition.

13. (A) I and III only
Bade Munne Khan is a respected name in the Tabla tradition, and Allarakha Khan gained global fame for his collaborative performances that popularized the instrument worldwide. However, Karamtullah Khan was a Tabla maestro rather than a Pakhawaj player, and Arjun Sejwal is known for the Pakhawaj rather than the Nakkara. Thus, only the first and third statements remain historically accurate.

14. (D) An influential Tabla maestro, composer, and scholar of modern pedagogy.
Gyan Prakash Ghosh was a multifaceted musician who excelled as a Tabla maestro, composer, and teacher. He played a crucial role in documenting rhythmic patterns and developing modern pedagogical systems in Kolkata. His influence extended beyond performance, as he mentored numerous students who became leading percussionists, thereby enriching the intellectual and practical framework of North Indian classical music traditions during his career.

15. (A) Global tours of Tabla maestros like Allarakha Khan to the West.
The international recognition of Indian rhythmic systems was significantly boosted by the efforts of Tabla maestros like Ustad Allarakha. His frequent global tours and historic collaborations with Western musicians introduced the complexity of Indian rhythm to new audiences. These interactions created a bridge between diverse musical cultures, establishing the Tabla as a premier instrument for cross-cultural artistic exchange and academic study.

16. (B) Nikhil Ghosh
Nikhil Ghosh was a distinguished Tabla player and scholar who dedicated his life to documenting the history and literature of the instrument. He founded music institutions and compiled comprehensive rhythmic texts that serve as essential resources for students. His academic approach combined with practical mastery made him a significant figure in the preservation of Indian percussion heritage during the twentieth century.

17. (B) He is traditionally associated with the Tabla performance lineage.
Gama Maharaj is a prominent name within the Hindustani classical tradition, specifically recognized for his contributions to Tabla playing. Belonging to a family of musicians, he maintained

54. (B) Lacchu Maharaj, Sitara Devi, Gopi Krishna
Lacchu Maharaj, Sitara Devi, and Gopi Krishna are all iconic figures who dedicated their careers exclusively to the art of Kathak dance. They represent different gharanas and styles within the tradition, but they are all universally recognized as masters of Kathak. This grouping correctly identifies artists whose primary contribution and professional identity are rooted in this specific North Indian classical dance.

55. (D) Bharat Ratna
M.S. Subbalakshmi was a legendary Karnatak vocalist whose artistry transcended boundaries, earning her the Bharat Ratna, India's highest civilian honor. Her soulful renditions and technical perfection made her a global icon of Indian classical and devotional music. She was the first musician to be awarded the Ramon Magsaysay Award, reflecting her profound influence as a cultural ambassador and a spiritual singer.

56. (A) Hafeez Ali Khan – Sitar
Hafeez Ali Khan was a legendary maestro of the Sarod, not the Sitar. He was a central figure in the Gwalior tradition and the father of Amjad Ali Khan. In contrast, Pannalal Ghosh was a pioneer of the Flute, Ali Akbar Khan was an iconic Sarod maestro, and V.G. Jog was a celebrated Violinist, all correctly matched with their primary instruments.

57. (C) Vikku Vinayak Ram's mastery and global collaborations with world musicians.
The rising prominence of the Ghatam on the international stage is largely attributed to the extraordinary mastery and global efforts of Vikku Vinayak Ram. His participation in high-profile international collaborations, such as the fusion group Shakti, introduced the unique sounds of this clay pot instrument to a worldwide audience. His technical brilliance helped establish the Ghatam as a versatile percussion instrument globally.

58. (A) P-4, Q-1, R-3, S-2
Amjad Ali Khan is a world-renowned master of the Sarod, and Bismillah Khan is synonymous with the Shehnai. Siddharam Jadhav is celebrated for his mastery over the Sundari, a smaller version of the Shehnai, while Hari Prasad Chaurasia is a legendary figure of the North Indian Flute. These associations correctly identify the primary instruments associated with these iconic Indian musicians.

59. (D) He is regarded as one of the greatest Mridangam maestros in Karnatak music history.
Palghat Mani Iyer was a legendary maestro of the Mridangam and is widely regarded as one of the most influential percussionists in the history of Karnatak music. He revolutionized Mridangam playing by introducing new techniques and a more melodic approach to accompaniment. His technical brilliance and rhythmic innovations set high standards for future generations, making him a central figure in South Indian percussion.

60. (B) T.N. Krishnan
T.N. Krishnan was a legendary maestro of the Violin in the Karnatak classical tradition, not a Tabla or Pakhawaj player. In contrast, Zakir Hussain and Hashamat Ali Khan are renowned Tabla maestros, and Suresh Talwalkar is a celebrated scholar and wizard of Tabla and Pakhawaj rhythms. Therefore, T.N. Krishnan is the exception in this group, as he specialized in melodic string music.

61. (C) Amir Hussain
Amir Hussain Khan was a highly influential maestro who significantly contributed to the development and literature of the Farrukhabad Gharana of Tabla. He was known for his vast knowledge of traditional compositions and his ability to represent the nuances of the Farrukhabad style. His teachings and performances played a vital role in preserving the rhythmic heritage of this specific school of percussion.

62. (D) Siddharam Jadhav – Sundari
Siddharam Jadhav was a renowned maestro of the Sundari, a small double-reed wind instrument similar to the Shehnai, primarily found in Maharashtra. While D.K. Datar is a celebrated Violinist, Balram Pathak a Sitarist, and Abdul Haleem Jaffer Khan also a Sitarist, Siddharam Jadhav's name is specifically associated with the Sundari. He was a pioneer in bringing this instrument to the classical stage.

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which is historically associated with ceremonial performances in traditional Indian royal settings.

27. (D) He is recognized as a prominent Dholak vadak.
Bafati Khan is widely acknowledged for his contributions as a prominent Dholak player, specializing in this versatile percussion instrument. His performances highlighted the rhythmic possibilities of the Dholak, which is used in a variety of musical contexts, including folk and semi-classical genres. He played a significant role in maintaining the technical standards and popularity of the Dholak in India.

28. (C) A is true but R is false.
Vijay Chauhan is indeed highly acclaimed for his exceptional proficiency in playing the Dholki, especially in Marathi musical contexts. However, the claim that the Dholki is the ancient instrument that predates the Pakhawaj and served as the primary instrument for Dhrupad is historically incorrect. The Pakhawaj, also known as the Mridang, is the ancient predecessor used in the Dhrupad tradition.

29. (C) Gulam Jafer
Gulam Jafer is traditionally recognized and celebrated as a master of the Dholak, focusing his career on this particular percussion instrument. While Sakhara Ram, Arjun Sejwal, and Madhav Rao Alkutkar are associated with the Pakhawaj, Gulam Jafer's legacy is tied to the rhythmic techniques and performance styles of the Dholak, distinguishing him from the masters of the barrel-shaped Pakhawaj.

30. (D) M.S. Subbalakshmi
M.S. Subbalakshmi was a legendary Karnatak vocalist who became the first musician to be honored with the Bharat Ratna, India's highest civilian award. Her career spanned decades, during which she became a global icon of Indian classical and devotional music. Her contribution to the arts and her role as a cultural ambassador for India remain unparalleled in the history of music.

31. (A) S. Balchandar – Veena
S. Balchandar was a world-renowned maestro of the Veena, known for his innovative techniques and deeply expressive playing style in the Karnatak tradition. While Bal Muralikrishnan was a vocalist, Lalgudi Jairaman a violinist, and T.N. Krishnan also a violinist, Balchandar's name is synonymous with the Veena. His mastery over the instrument significantly influenced the way it is performed today.

32. (B) He is a highly celebrated Karnatak vocalist and composer.
M. Balamuralikrishna was a legendary figure in Karnatak music, celebrated as a versatile vocalist, composer, and multi-instrumentalist. He was known for his immense vocal range, innovative ragas, and mastery over traditional compositions. His contributions to South Indian classical music earned him global acclaim and numerous prestigious awards, establishing him as one of the most influential musicians of his era.

33. (A) P-3, Q-4, R-1, S-2
Lalgudi Jairaman was a celebrated maestro of the Violin, while Palghat Raghu was a renowned master of the Mridangam. U. Srinivasan gained worldwide fame for adapting the Mandolin to Karnatak music, and Vikku Vinayak Ram is a legendary figure associated with the Ghatam. These artists represent the diverse range of instruments and the high level of mastery in South Indian music.

34. (A) S. Balchandar
S. Balchandar was a legendary maestro of the Veena, which is a string instrument, not a percussion instrument. In contrast, Palghat Mani Iyer and Umayalpuram Shivraman are celebrated masters of the Mridangam, and Hari Shankar was a renowned player of the Kanjira. Therefore, while the others are percussionists, Balchandar belongs to the category of instrumentalists focused on melodic string music.

35. (C) Mandolin
U. Srinivasan was a child prodigy who revolutionized Karnatak music by adapting the Western Mandolin to perform intricate South Indian classical compositions. He developed unique playing techniques that allowed the instrument to produce the essential gamakas of the tradition. His innovative approach gained international recognition, making the Mandolin a respected and mainstream solo instrument within the classical Karnatak music system.

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the technical standards of his lineage through rigorous practice and performance. His work is primarily centered on the rhythmic structures of North Indian music, rather than South Indian styles or other regional dance forms.

18. (A) I, II, III, and IV only
Kishan Maharaj, Kanthe Maharaj, Samta Prasad, and Anokhe Lal Mishra were all legendary masters of the Tabla, particularly representing the Banaras tradition. They were celebrated for their unique styles, from speed to power. However, Bhai Gaitonde is known as a legendary Tabla player rather than a Pakhawaj player, which makes the fifth statement regarding his Pakhawaj affiliation historically incorrect.

19. (C) Madhav Rao Alkutkar – Nakkara
Madhav Rao Alkutkar was a renowned maestro of the Pakhawaj, the barrel-shaped drum used in Dhrupad music. While Nageshkar, Talwalkar, and Hashamat Ali Khan are correctly associated with the Tabla, pairing Alkutkar with the Nakkara is inaccurate. Understanding these distinctions is vital for identifying the specialized roles of artists who have shaped the rhythmic landscape of North Indian classical music.

20. (D) Palghat Raghu
Palghat Raghu was a legendary maestro of the Mridangam, the primary percussion instrument in Karnatak classical music. While Zakir Hussain, Suresh Talwalkar, and Hashamat Ali Khan are all exponents of the Hindustani Tabla tradition, Palghat Raghu belongs to a different musical system. His inclusion in a list of North Indian percussionists represents a geographical and stylistic exception based on tradition.

21. (C) Zakir Hussain and contemporary Pakhawaj wizards
Zakir Hussain represents the modern peak of the Tabla tradition, blending classical mastery with global contemporary influences. Alongside him, modern Pakhawaj wizards continue to uphold the ancient Dhrupad-based rhythms while adapting them to modern concert formats. This pair signifies the ongoing vitality and evolution of Indian percussion, ensuring these traditional instruments remain relevant in the diverse landscape of modern music.

22. (B) Ayodhya Prasad – Pakhawaj
Ayodhya Prasad was a distinguished maestro of the Pakhawaj, recognized for his contributions to this ancient rhythmic tradition. In contrast, Nana Panse is also a Pakhawaj legend rather than a Dholak player, and Pagal Das is a master of the Pakhawaj rather than the Nakkara. Identifying the correct instrument for each artist is essential for historical accuracy in Indian percussion.

23. (B) I, II, III, IV
The historical evolution of Indian percussion typically places the Pakhawaj and its ancient antecedents as foundational drums for classical genres. This was followed by the formalization of the Nakkara in royal courts. The Tabla emerged later as a specialized instrument for Khayal and instrumental music, while the integration of folk-based Dholki into classical contexts represents a more modern developmental phase.

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24. (A) Kudau Singh Jodhsingh
Kudau Singh Jodhsingh is celebrated as one of the greatest legends of the Pakhawaj, particularly representing the tradition of the Kudau Singh Gharana. His mastery over the instrument and his extensive repertoire of compositions significantly influenced the development of percussion in Dhrupad music. He remains a central figure in the history of Indian rhythmic traditions due to his technical brilliance.

25. (C) He is a renowned maestro of the Pakhawaj.
Raja Chatrapati Singh was a highly respected maestro of the Pakhawaj, known for his deep understanding of rhythmic cycles and traditional compositions. His artistry was central to the preservation of the Pakhawaj tradition within the classical music framework. He was widely recognized for his performances that showcased the majestic and resonant character of this ancient barrel-shaped drum on the concert stage.

26. (A) Vijay Chauhan is the most prominent Nakkara player of the 20th century.
Vijay Chauhan is primarily recognized for his mastery of the Dholki, particularly within the folk and light music traditions of Maharashtra. He is not known as a prominent Nakkara player, making this statement incorrect. Conversely, Dilawar Khan and Aggan Khan are established figures in the Nakkara tradition,

45. (C) A foremost North Indian classical vocalist of the Jaipur Gharana.
Kishori Amonkar was a legendary North Indian classical vocalist and a leading light of the Jaipur-Atrauli Gharana. She was known for her innovative approach and her ability to blend traditional techniques with deep emotional expression. Her contributions to vocal music and her scholarly understanding of ragas earned her immense respect and numerous prestigious awards, establishing her as a modern icon.

46. (D) Gopi Krishna
Gopi Krishna was a celebrated exponent of Kathak dance and a renowned choreographer, rather than a vocalist. In contrast, Jas Raj, Kumar Gandharva, and Aamir Khan were all legendary North Indian classical vocalists who founded or significantly influenced major vocal gharanas. Therefore, Gopi Krishna is the exception in this group, as his primary contribution was in the field of Indian dance.

47. (A) Aamir Khan
Ustad Aamir Khan was a legendary vocalist known for his unique, meditative, and intellectual approach to Khayal singing. He founded the Indore Gharana and was celebrated for his slow, contemplative vilambit laya and intricate sargam patterns. His style emphasized the internal depth of the raga, influencing generations of vocalists and establishing a distinct aesthetic in the North Indian classical vocal tradition.

48. (B) Yamini Krishnamurthy – Odissi only
Yamini Krishnamurthy is a legendary dancer celebrated for her mastery of both Bharatanatyam and Kuchipudi dance forms. The statement suggesting she is associated with Odissi only is incorrect. In contrast, Acchan Maharaj and Sitara Devi are iconic figures in Kathak, and Sanyukta Panigrahi was a pioneer of modern Odissi, correctly reflecting the primary dance styles associated with these renowned artists.

49. (B) He was a central figure and maestro of the Lucknow Gharana of Kathak.
Pandit Birju Maharaj was a legendary maestro of the Lucknow Kalka-Bindadin Gharana of Kathak. He was a multifaceted artist who excelled as a dancer, choreographer, vocalist, and percussionist. His work significantly modernized Kathak while preserving its traditional roots, and his global performances made him the most recognized face of Indian classical dance, earning him the prestigious Padma Vibhushan award.

50. (A) Sanyukta Panigrahi
Sanyukta Panigrahi was a legendary dancer who played a pivotal role in the revival and global promotion of Odissi. As one of the first women to embrace this ancient dance form in the modern era, she brought immense technical precision and emotional depth to her performances. Her collaboration with Kelucharan Mohapatra helped define the contemporary aesthetic and repertoire of the modern Odissi dance.

51. (C) Mohiniyattam
Kalyani Kutti Amma was a legendary figure and a primary architect of the revival of Mohiniyattam, the classical dance of Kerala. She is often referred to as the "Mother of Mohiniyattam" for her tireless efforts in researching, documenting, and teaching the dance form. Her work transformed Mohiniyattam from a nearly extinct tradition into a vibrant and globally recognized classical dance style.

52. (D) He was a celebrated exponent of the Jaipur Gharana of Kathak.
Durga Lal was a brilliant and highly respected exponent of the Jaipur Gharana of Kathak. He was renowned for his technical virtuosity, particularly his exceptional footwork and rhythmic clarity. His performances brought a unique energy and precision to the stage, making him one of the most prominent male Kathak dancers of his generation and a significant contributor to the tradition.

53. (A) Both A and R are true and R is the correct explanation of A.
Hari Shankar was a phenomenal master of the Kanjira, a small frame drum used in South Indian classical music. His exceptional speed and technical brilliance elevated the status of this instrument in the percussion ensemble. He is recognized for his ability to produce intricate rhythmic patterns that complemented the Mridangam, making the Kanjira a vital component of Karnatak concert performances.

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classical concert scene, following the standards set by legendary predecessors like Bismillah Khan.

90. (A) Zakir Hussain
Zakir Hussain is an internationally acclaimed Tabla virtuoso who has achieved global fame through his technical brilliance and cross-cultural collaborations. He has received numerous prestigious awards, including multiple Grammys and high national honors like the Padma Vibhushan. His ability to blend traditional Indian percussion with various global musical genres has made him one of the most recognized and celebrated Indian musicians worldwide.

91. (D) Vikku Vinayak Ram is globally recognized for playing the Kanjira.
Vikku Vinayak Ram is globally recognized as a legendary master of the Ghatam, a clay pot percussion instrument, rather than the Kanjira. While he has collaborated extensively, his primary instrumental identity is tied to the Ghatam. In contrast, T.N. Krishnan was a renowned Violinist, and both Palghat Raghu and Umayalpuram Shivraman are correctly identified as celebrated maestros of the Mridangam tradition.

92. (B) Kalyani Kutti Amma
Kalyani Kutti Amma was a legendary figure celebrated as a pioneer and the "Mother of Mohiniyattam," the classical dance of Kerala. She was not a Kathak dancer. In contrast, Acchan Maharaj, Lacchu Maharaj, and Gopi Krishna were all prominent exponents and maestros of the Kathak tradition. Therefore, Kalyani Kutti Amma is the exception in this group, as her contribution was to a different dance style.

93. (D) I, II, III, IV, and V
Abid Hussain Khan, Haji Vilayat Ali, Salari Khan, Chudiya Imam Baksh, and Ram Sahay were all pivotal figures in the history and development of the Tabla tradition. Each contributed significantly through their performances, the creation of new compositions, or the founding of influential gharanas like the Banaras and Farrukhabad schools. Their collective work helped shape the technical and aesthetic standards of modern Indian percussion.

94. (D) Krishna Rao Shankar Pandit – North Indian Vocalist
Krishna Rao Shankar Pandit was a legendary North Indian classical vocalist and a stalwart of the Gwalior Gharana, known for his mastery over Khayal and Tappa. The other pairs are incorrect: Mogubai Kurdikar and Kesar Bai Kerkar were vocalists, not dancers or sitarists, and Malini Rajurkar is also a renowned vocalist. Pandit's legacy is central to the preservation of the traditional Gwalior vocal style.

95. (A) He introduced the large bamboo flute (Bansuri) as a mainstream classical solo instrument.
Pannalal Ghosh was a visionary musician who is credited with introducing the large bamboo flute, known as the Bansuri, into the realm of North Indian classical music. He modified the instrument's structure to allow for a wider melodic range and greater technical flexibility. His pioneering efforts transformed the Flute from a simple folk instrument into a sophisticated and respected solo instrument on the classical stage.

96. (B) He was a prominent Tabla player and musicologist.
Nikhil Ghosh was a distinguished Tabla player, teacher, and musicologist who made significant contributions to the documentation and pedagogy of Indian percussion. He founded the Arun Sangeetalaya and compiled extensive rhythmic literature that serves as a vital resource for students. His work emphasized a scholarly approach to music, ensuring that the history and techniques of various rhythmic traditions were preserved for future generations.

97. (B) Chatrapati Singh – Nakkara
Raja Chatrapati Singh was a legendary maestro of the Pakhawaj, not the Nakkara. He was celebrated for his mastery over this ancient barrel-shaped drum, particularly in the Dhrupad tradition. In contrast, Jahangir Khan, Bade Munne Khan, and Karamtullah Khan were all prominent figures in the Tabla tradition. Identifying Chatrapati Singh with the Nakkara is historically inaccurate, as his primary instrument was the Pakhawaj.

98. (A) Allarakha Khan
Ustad Allarakha Khan was a legendary maestro of the Tabla and a prominent figure in the Punjab

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63. (A) I, II, and III only
Munir Khan, Salari Khan, and Bakshu Khan were all influential figures in the historical lineage of the Tabla tradition, known for their performances and pedagogical contributions. However, Pagal Das is a renowned maestro of the Pakhawaj rather than the Nakkara. Therefore, the first three statements correctly identify artists associated with the Tabla, while the fourth statement contains an instrumental misidentification.

64. (B) A central figure in popularizing the Sarod and founding music schools globally.
Ustad Ali Akbar Khan was a legendary Sarod maestro of the Maihar Gharana who played a monumental role in popularizing Indian classical music in the West. He founded the Ali Akbar College of Music in California, which became a major center for the study of Indian music. His profound musicianship and international teaching efforts established him as a global ambassador for the Sarod.

65. (B) Kanthe Maharaj was exclusively a Dholak player.
Kanthe Maharaj was a legendary maestro of the Banaras Gharana of Tabla, not the Dholak. He was celebrated for his powerful style and contribution to the Tabla tradition. While Samta Prasad was indeed known as Gudai Maharaj and Anokhe Lal Mishra for his speed, the claim that Kanthe Maharaj was exclusively a Dholak player is historically incorrect, as he was a Tabla stalwart.

66. (A) Creating innovative ragas and popularizing Nirguni bhajans.
Kumar Gandharva was a revolutionary vocalist known for his innovative approach to Indian classical music. He created several new ragas and was instrumental in popularizing Nirguni bhajans, which he performed with a unique, soulful intensity. His refusal to be bound by orthodox gharana rules and his deep study of folk music allowed him to develop a highly original and influential musical style.

67. (C) Bismillah Khan
Bismillah Khan was a legendary maestro of the Shehnai, which is a wind instrument. In contrast, Nikhil Banerjee and Ravi Shankar were iconic Sitarists, and N. Rajam is a celebrated Violinist, all of whom play string instruments. Therefore, Bismillah Khan is the exception in this group, as his primary contribution was in the field of classical wind instrument performance.

68. (A) I, II, III, and IV only
Umayalpuram Shivraman, Lacchu Maharaj, Bhimsen Joshi, and Jas Raj are all iconic figures correctly identified with their respective fields of Mridangam, Kathak, and North Indian vocal music. However, Sakhara Ram is a renowned maestro of the Pakhawaj rather than a Karnatak Violinist. Therefore, only the first four statements are correct, while the fifth statement contains a significant instrumental and tradition mismatch.

69. (C) Yamini Krishnamurthy – Kuchipudi/ Bharatanatyam
Yamini Krishnamurthy is a legendary dancer celebrated for her mastery of both Bharatanatyam and Kuchipudi. The other pairs are incorrect: Gopi Krishna is known for Kathak, Sitara Devi for Kathak, and Kalyani Kutti Amma for Mohiniyattam. Yamini Krishnamurthy's career is defined by her exceptional ability to perform these two South Indian classical dance forms with technical brilliance and deep expression.

70. (B) N. Rajam
Dr. N. Rajam is a legendary maestro who successfully established the Violin in the Hindustani classical tradition by pioneering the "Gayaki Ang" style. This technique involves using the Violin to mirror the nuances, slides, and emotional depth of the human voice. Her innovative bowing and fingering techniques allowed the instrument to authentically express the melodic character of North Indian vocal music.

71. (D) Shekh Daud – Dholki
Shekh Daud was a highly respected maestro of the Tabla, known for his technical mastery and extensive repertoire. The statement pairing him with the Dholki is incorrect, as his primary contribution was to the Tabla tradition. In contrast, Modu Khan is a Tabla legend, and both Nana Panse and Arjun Sejwal are correctly identified as celebrated maestros of the Pakhawaj tradition.

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36. (D) Abdul Haleem Jafer – Flute
Abdul Haleem Jaffer Khan was a legendary maestro of the Sitar, known for his unique "Jafferkhani Baaj" style, not the Flute. In contrast, Allauddin Khan was a master of the Sarod, and both Vilayat Khan and Ravi Shankar were iconic Sitarists. Identifying the correct instrument for each artist is vital for understanding the specific contributions they made to North Indian music.

37. (C) Pioneering international performances and collaborations by Pt. Ravishankar.
The global prominence of North Indian instrumental music in the twentieth century was largely driven by the pioneering work of Pandit Ravi Shankar. His extensive international tours, performances at major festivals, and collaborations with Western musicians like George Harrison introduced Indian classical music to a worldwide audience. These efforts helped establish a sustainable global interest in the Sitar and Indian rhythmic systems.

38. (A) I, II, and III only
Balram Pathak and Nikhil Banerjee were both highly respected masters of the Sitar, known for their distinct styles and technical brilliance. Hafeez Ali Khan was a legendary Sarod player of the Gwalior tradition. While Ali Akbar Khan was indeed a Sarod maestro, he is often categorized separately in some specific historical groupings; however, all four are prominent North Indian instrumentalists.

39. (D) He is an internationally acclaimed Sarod maestro.
Amjad Ali Khan is a world-renowned maestro of the Sarod, representing the sixth generation of a distinguished musical lineage. He is celebrated for his innovative techniques and his ability to bring a lyrical, vocal quality to the instrument. His performances on global stages have significantly contributed to the popularity and understanding of the Sarod and Hindustani classical music internationally.

40. (A) Violin
V.G. Jog, D.K. Datar, and N. Rajam are all celebrated maestros who significantly contributed to the development of the Violin in Hindustani classical music. They adapted the instrument to suit the nuances of North Indian vocal styles, known as the "Gayaki Ang." Their artistry helped establish the Violin as a primary solo and accompanying instrument in the North Indian classical tradition.

41. (C) Ali Hussain is primarily known as a Sitar maestro.
Ali Hussain was a renowned maestro of the Shehnai, often associated with the traditional lineage of wind instruments in North Indian music. He was not a Sitar maestro, which makes this statement incorrect. Meanwhile, Hari Prasad Chaurasia and Pannalal Ghosh are iconic figures in the Flute tradition, and Bismillah Khan is universally recognized for his legendary mastery over the Shehnai.

42. (A) Siddharam Jadhav
Siddharam Jadhav was a renowned maestro of the Sundari, a small double-reed wind instrument similar to the Shehnai. In contrast, V.G. Jog, D.K. Datar, and N. Rajam are all celebrated masters of the Violin. Thus, when grouping these artists by their primary instrument, Siddharam Jadhav stands out as the exception due to his specialization in a traditional wind instrument.

43. (A) I, II, III, and IV only
Krishna Rao Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, and Mallikarjun Mansur were all legendary vocalists of their respective gharanas. However, Abdul Karim Khan was the founder of the Kirana Gharana, a major school of vocal music, rather than the Maihar Gharana of instrumental music. Therefore, the first four statements are correct, while the fifth statement contains a historical inaccuracy.

44. (B) Faiyaz Khan – Agra Gharana Vocalist
Ustad Faiyaz Khan was a legendary vocalist of the Agra Gharana, celebrated for his powerful voice and mastery over Dhrupad, Dhamar, and Khayal. In contrast, Bhimsen Joshi was a Kirana Gharana vocalist rather than a percussionist, Gangubai Hangal was a Kirana vocalist, and Malini Rajurkar is a renowned Gwalior Gharana vocalist. This highlights Faiyaz Khan's central role in vocal traditions.

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Bafati Khan and Gulam Jafer are stalwarts of the Dholak.

81. (B) Bhai Gaitonde
Bhai Gaitonde was a highly respected maestro of the Tabla who received training in the Nana Panse tradition, which is historically a significant school of Pakhawaj playing. This unique lineage highlights the cross-influence between Pakhawaj and Tabla techniques. His artistry reflected the depth of traditional pedagogy, and he was known for maintaining high technical standards in his performances within the North Indian rhythmic landscape.

82. (A) D.K. Datar – Sarod
D.K. Datar was a legendary maestro of the Violin in the Hindustani classical tradition, not the Sarod. In contrast, Vilayat Khan, Abdul Haleem Jaffer Khan, and Balram Pathak were all celebrated masters of the Sitar. Identifying D.K. Datar with the Sarod is incorrect, as his primary contribution was in adapting the Violin to the North Indian vocal style known as Gayaki Ang.

83. (A) P-4, Q-3, R-2, S-1
Yamini Krishnamurthy is a legendary master of Bharatanatyam and Kuchipudi, while Sanyukta Panigrahi was a pioneer of modern Odissi. Kalyani Kutti Amma is celebrated as the mother of Mohiniyattam, and Sitara Devi was a legendary icon of Kathak. These associations correctly identify the primary classical dance forms that these renowned dancers specialized in and popularized throughout their careers.

84. (D) Sanyukta Panigrahi
Sanyukta Panigrahi was a legendary dancer and a pioneer of the Odissi tradition, rather than a vocalist. In contrast, Mogubai Kurdikar, Kesar Bai Kerkar, and Malini Rajurkar were all prominent and highly respected female vocalists of the North Indian classical tradition. Therefore, Sanyukta Panigrahi is the exception in this group, as her primary artistic contribution was in the field of Indian dance.

85. (C) Its roots in the Pakhawaj tradition using open-handed Kathak techniques.
The distinctiveness of the Banaras Tabla style is largely attributed to its strong roots in the Pakhawaj tradition. Founded by Pandit Ram Sahay, the style incorporates open-handed strokes and compositions that were originally designed for the Pakhawaj and Kathak dance accompaniment. This influence resulted in a powerful, resonant sound and a unique repertoire that distinguishes the Banaras Gharana from other schools of percussion.

86. (B) She was a stalwart vocalist of the Kirana Gharana.
Gangubai Hangal was a legendary North Indian classical vocalist and a prominent figure in the Kirana Gharana. She was known for her deep, powerful voice and her strict adherence to the traditional aesthetic of her school. Her dedication to classical music and her ability to maintain a long and successful career earned her immense respect and numerous national honors, including the Padma Vibhushan.

87. (D) Dilawar Khan and Aggan Khan are celebrated performers of this instrument.
Dilawar Khan and Aggan Khan were highly respected performers of the Nakkara, a pair of traditional kettle drums historically used in ceremonial and royal contexts. The Nakkara has a distinct, resonant sound and was a staple of the naubat khana in Indian palaces. These artists played a vital role in preserving the technical standards and performance practices associated with this ancient percussion instrument.

88. (A) I, II, and III only
V.G. Jog, D.K. Datar, and N. Rajam are all celebrated maestros who significantly contributed to the development of the Violin in Hindustani classical music. However, Hari Prasad Chaurasia is a legendary maestro of the Flute, not the Sitar. Therefore, the first three statements correctly identify prominent Violinists, while the fourth statement contains a significant instrumental misidentification regarding a well-known wind instrument master.

89. (C) He is a recognized Shehnai player.
Ali Hussain was a renowned maestro of the Shehnai, carrying forward the traditional legacy of this double-reed wind instrument. He was celebrated for his mastery over ragas and his ability to perform with great melodic clarity. His contributions ensured that the Shehnai remained a prominent instrument in the North Indian

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72. (A) He was a stalwart vocalist of the Agra Gharana known for his robust and emotive voice. Ustad Faiyaz Khan, often called "Aftab-e-Mousiqi," was a legendary vocalist of the Agra Gharana. He was celebrated for his powerful, resonant voice and his mastery over various musical forms like Dhrupad, Dhamar, and Khayal. His emotive singing style and command over rhythmic structures made him one of the most influential and respected figures in the history of North Indian vocal music.

73. (A) I, II, III, IV
Abdul Karim Khan and Faiyaz Khan were influential figures in the early twentieth century, with the former founding the Kirana Gharana. Bhimsen Joshi represents the peak of the mid-twentieth century, and Kishori Amonkar emerged as a modern legend of the Jaipur Gharana later in the century. This order correctly reflects their historical eras and their successive impacts on the North Indian vocal tradition.

74. (A) He was a legendary performer of the Jaipur-Atrauli Gharana.
Mallikarjun Mansur was a legendary North Indian classical vocalist and a stalwart of the Jaipur-Atrauli Gharana. He was renowned for his mastery over complex and rare ragas and his ability to maintain a consistent, high-energy vocal style. His deep knowledge of traditional compositions and his unwavering dedication to his gharana's aesthetic made him one of the most respected musicians of his time.

75. (D) Ali Hussain is renowned as a Mridangam player.
Ali Hussain was a renowned maestro of the Shehnai, a wind instrument, rather than the Mridangam, which is a South Indian percussion instrument. In contrast, Acchan Maharaj was a prominent Kathak dancer, Nikhil Ghosh was an influential Tabla player and scholar, and Bismillah Khan was the legendary icon of the Shehnai. Identifying Ali Hussain as a Mridangam player is historically inaccurate.

76. (B) Was the guru to legendary musicians like Ravishankar and Ali Akbar Khan, shaping the Maihar gharana.
Baba Allauddin Khan was a monumental figure in Indian classical music, primarily known as the founder of the Maihar Gharana. He was a multi-instrumentalist and a legendary teacher who mentored iconic musicians like Ravi Shankar, Ali Akbar Khan, and Pannalal Ghosh. His innovative approach to pedagogy and instrumental technique shaped the modern landscape of North Indian instrumental music, leaving an enduring legacy.

77. (C) Madhav Rao Alkutkar
Madhav Rao Alkutkar was a renowned maestro of the Pakhawaj, the barrel-shaped drum used in Dhrupad music, rather than the Tabla. In contrast, Ram Sahay, Habibuddin Khan, and Karamtullah Khan were all prominent figures in the Tabla tradition. Therefore, Alkutkar is the exception in this group, as his musical identity and mastery were specifically focused on the ancient Pakhawaj instrument.

78. (C) A is true but R is false.
Pandit Ravi Shankar was indeed a monumental figure who played a major role in globalizing Indian classical music through his Sitar performances and international collaborations. However, the reason stating he was the first to perform Odissi dance internationally is false, as he was a Sitarist and composer, not a dancer. His global impact was primarily through his instrumental music and cultural advocacy.

79. (A) Palghat Raghu – Mridangam
Palghat Raghu was a legendary maestro of the Mridangam, celebrated for his technical mastery and rhythmic innovation in the Karnatak tradition. In contrast, Vikku Vinayak Ram is synonymous with the Ghatam, Hari Shankar is known for the Kanjira, and Lalgudi Jairaman was an iconic Violinist. Thus, the pair of Palghat Raghu and the Mridangam correctly reflects his primary contribution to music.

80. (B) Bafati Khan and Gulam Jafer are recognized as key performers of the Dholak.
Bafati Khan and Gulam Jafer are historically recognized as prominent performers of the Dholak, contributing significantly to its presence in various musical genres. The Dholak is a versatile instrument used in folk, semi-classical, and regional music across India. While other percussionists like Vijay Chauhan are also known for similar instruments like the Dholki,

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Gharana. He is not considered a Pakhawaj player. In contrast, Ayodhya Prasad, Pagal Das, and Arjun Sejwal are all renowned and highly respected masters of the Pakhawaj tradition. Therefore, Allarakha Khan is the exception in this group, as his primary contribution and professional identity were rooted in the Tabla.

99. (C) Integration of Pakhawaj and Nakkara compositions by pioneering scholars.
The structural depth of contemporary Tabla solo performances is largely attributed to the integration of complex compositions from older traditions like the Pakhawaj and Nakkara. Pioneering scholars and performers adapted these ancient rhythmic patterns for the Tabla, significantly enriching its solo repertoire. This synthesis of traditions allowed the Tabla to evolve into a highly sophisticated instrument capable of expressing a wide range of rhythmic nuances.

100. (D) Vijay Chauhan
Vijay Chauhan is widely recognized as a contemporary master of the Dholki, a traditional percussion instrument from Maharashtra. He has been instrumental in showcasing the instrument's versatility in both folk and modern musical contexts. His technical skill and innovative approach have brought the Dholki to the attention of a global audience, making him the most prominent figure associated with this specific rhythmic tradition.

101. (C) Nikhil Banerjee
Nikhil Banerjee was a legendary Sitarist known for his deeply introspective and melodic style. A student of the Maihar Gharana, he blended technical precision with a unique, soulful touch. His performances were celebrated for their long, meditative alaps and his ability to explore the emotional core of each raga. He remains one of the most respected and influential figures in the history of North Indian instrumental music.

102. (B) Kumar Gandharva was completely blind and played the Sitar.
Kumar Gandharva was a legendary vocalist known for his innovative style, but he was not blind, nor was he primarily a Sitarist. He is celebrated for his vocal music and his study of folk traditions. In contrast, Aamir Khan founded the Indore Gharana, Jas Raj represented the Mewati Gharana, and Bhimsen Joshi was a stalwart of the Kirana Gharana, all of which are accurate statements.

103. (C) A is true but R is false.
Ustad Bismillah Khan was indeed instrumental in bringing the Shehnai from ceremonial contexts to the classical concert stage. However, the reason stating he modified it by adding metallic keys like a saxophone is false. He maintained the traditional structure of the Shehnai, using his exceptional breath control and fingering techniques to produce the complex nuances required for performing Hindustani classical music on the instrument.

104. (A) Gopi Krishna – Kathak
Gopi Krishna was a legendary exponent and maestro of Kathak dance, renowned for his exceptional speed and technical brilliance. The other pairs are incorrect: Sitara Devi was a Kathak icon, not Bharatanatyam; Durga Lal was a Kathak maestro, not Odissi; and Yamini Krishnamurthy is celebrated for Bharatanatyam and Kuchipudi, not Mohiniyattam. This highlights Gopi Krishna's central role and specialized identity within the Kathak tradition.

105. (C) A child prodigy who adapted the Western Mandolin to South Indian music.
U. Srinivasan was a brilliant child prodigy who achieved international fame for adapting the Western Mandolin to the Karnatak music tradition. He developed specialized techniques that enabled the instrument to produce the essential gamakas and melodic nuances of South Indian classical music. His innovative artistry gained worldwide respect, making the Mandolin a mainstream and highly respected solo instrument within the classical Karnatak music system.

106. (A) He was a master of the Mridangam in the Karnatak tradition.
Palghat Raghu was a legendary maestro of the Mridangam and one of the most influential percussionists in the Karnatak tradition. He was celebrated for his technical mastery, rhythmic complexity, and innovative accompaniment style. His contributions to South Indian classical music earned him global acclaim and numerous prestigious awards, establishing him as a central

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Mumbai. He popularized the instrument globally through his collaborations with Pandit Ravi Shankar. His pedagogical approach and technical innovations shaped modern Tabla training, and his legacy continues through his numerous successful students and his world-renowned son, Ustad Zakir Hussain, making him a central figure in music.

173. (A) I, II, III
Kudau Singh Jodhsingh was a foundational master of the Pakhawaj tradition in the nineteenth century. Ahmedjan Thirakwa emerged as a legendary icon of the Tabla in the mid-twentieth century, and Zakir Hussain represents the pinnacle of contemporary percussion with his global influence today. This order correctly reflects their historical eras and their successive impacts on the development and popularization of Indian rhythmic traditions from traditional roots to modern times.

174. (D) Acchan Maharaj was a prominent Odissi dancer.
Acchan Maharaj was a legendary maestro of the Lucknow Gharana of Kathak dance, not an Odissi dancer. He was a central figure in the lineage that also includes Lacchu and Birju Maharaj. In contrast, Yamini Krishnamurthy, Gopi Krishna, and Sitara Devi are all correctly identified with their respective classical dance styles. Identifying Acchan Maharaj as an Odissi dancer is historically inaccurate within the context of Indian classical dance.

175. (A) Nikhil Ghosh
Nikhil Ghosh was a distinguished Tabla maestro and musicologist, known for his contributions to the documentation and pedagogy of Indian percussion. He was not a vocalist. In contrast, Gangubai Hangal, Malini Rajurkar, and Kishori Amonkar were all legendary and highly respected female vocalists of the North Indian classical tradition. Therefore, Nikhil Ghosh is the exception in this group, as his primary contribution and professional identity were rooted in the field of percussion.

176. (B) Shehnai
The Shehnai is a traditional double-reed wind instrument that is widely used in both ceremonial and classical music contexts across India. In contrast, the Sarod, Sitar, and Veena are all string instruments that are either plucked or bowed. The Shehnai produces its sound through the vibration of reeds and the controlled breath of the performer, making it a prominent example of a classical wind instrument in the Indian musical landscape.

177. (B) Hari Prasad Chaurasia – Flute
Pandit Hari Prasad Chaurasia is a world-renowned maestro of the North Indian Flute (Bansuri), credited with popularizing it globally as a classical solo instrument. The other pairs are incorrect: Pannalal Ghosh was a flutist, not a sarod player; Bismillah Khan was a shehnai master, not a violinist; and Ali Hussain was a shehnai player, not a sitarist. Chaurasia's name is synonymous with the exceptional melodic possibilities of the bamboo flute.

178. (A) Both A and R are true and R is the correct explanation of A.
Pandit Kumar Gandharva was a revolutionary vocalist whose unique style was profoundly influenced by his recovery from a lung ailment. During this period, he studied the folk music of Madhya Pradesh, which led him to develop an innovative approach to voice production and raga interpretation. This resulted in a distinct style that challenged orthodox gharana rules, making his music highly original and influential in the landscape of North Indian classical vocalism.

179. (C) A Sitarist known for his pure, introspective, and highly melodic style.
Nikhil Banerjee was a legendary maestro of the Sitar and a prominent figure in the Maihar Gharana. He was renowned for his deeply introspective and melodic playing style, which blended technical brilliance with a soulful touch. His performances were celebrated for their long, meditative alaps and his commitment to the aesthetic purity of each raga. He remains one of the most respected and influential Sitarists in the history of Hindustani classical music.

180. (D) Hari Shankar
Hari Shankar was a phenomenal master of the Kanjira, a small frame drum used in South Indian classical music. He is celebrated for his technical brilliance, exceptional speed, and his role in elevating the instrument's status within

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115. (C) Umayalpuram Shivraman
Umayalpuram Shivraman is a legendary maestro of the Mridangam and one of the most prominent figures in the Karnatak tradition today. He is celebrated for his technical mastery, rhythmic innovation, and his role in elevating the status of the Mridangam on the global stage. His career has spanned decades, during which he has received numerous prestigious awards, including the Padma Vibhushan, for his immense contributions.

116. (D) He was a celebrated Karnatak Violinist.
T.N. Krishnan was a legendary maestro of the Violin in the Karnatak classical tradition. He was renowned for his soulful playing, technical precision, and his ability to adhere strictly to traditional aesthetics while expressing deep emotion. His performances on global stages and his role as an influential teacher earned him immense respect and numerous high national honors, establishing him as a central figure in South Indian music.

117. (C) Kudau Singh Jodhsingh
Kudau Singh Jodhsingh was a legendary maestro of the Pakhawaj and the founder of an influential school of percussion, rather than a Tabla player. In contrast, Natthu Khan, Modu Khan, and Bakshu Khan were all prominent figures in the history and development of the Tabla tradition. Therefore, Kudau Singh is the exception in this group, as his mastery and identity were rooted in the Pakhawaj instrument.

118. (D) I, II, III, IV, and V
Acchan Maharaj, Sitara Devi, Birju Maharaj, Yamini Krishnamurthy, and Kalyani Kutti Amma are all iconic figures correctly identified with their respective classical dance traditions. They have each played pivotal roles in preserving, modernizing, and popularizing Kathak, Bharatanatyam, Kuchipudi, and Mohiniyattam. Their collective contributions have shaped the landscape of Indian classical dance and earned them numerous national honors and global recognition for their artistry.

119. (D) Arjun Sejwal – Pakhawaj
Arjun Sejwal is a well-known maestro of the Pakhawaj, recognized for his contributions to this traditional barrel-shaped drum tradition. In contrast, Bafati Khan is associated with the Dholak, Gulam Jafer with the Dholak, and Aggan Khan with the Nakkara. Identifying Arjun Sejwal with the Pakhawaj correctly reflects his primary instrumental specialization, as he is a noted exponent of the percussion styles used in Dhrupad and dance.

120. (A) Pannalal Ghosh
Pannalal Ghosh was a legendary maestro of the Bansuri (flute) in the North Indian or Hindustani classical tradition. In contrast, Lalgudi Jairaman, Palghat Mani Iyer, and Vikku Vinayak Ram are all iconic and highly respected figures in the Karnatak or South Indian music tradition. Therefore, Pannalal Ghosh is the exception in this group, as his musical identity and mastery were rooted in the North Indian classical system.

121. (C) Suresh Talwalkar
Pandit Suresh Talwalkar is a contemporary maestro and scholar who has significantly influenced the integration of complex mathematical permutations into Tabla solo performances. He is known for his deep understanding of rhythmic cycles and his ability to adapt intricate patterns from other traditions. His teaching and performances emphasize rhythmic clarity and scholarly depth, making him a central figure in the modern evolution of North Indian percussion music.

122. (A) He is associated with the Pakhawaj.
Sakhara Ram was a renowned maestro of the Pakhawaj, an ancient barrel-shaped drum primarily used in Dhrupad music and Kathak dance accompaniment. He was celebrated for his technical mastery and his contribution to preserving the rhythmic traditions of this instrument. His performances showcased the deep, resonant character of the Pakhawaj, making him a significant figure in the history of traditional North Indian percussion music and pedagogy.

123. (A) I, II, III
Baba Allauddin Khan was a foundational figure who shaped the Maihar Gharana in the early to mid-twentieth century. Vilayat Khan emerged as a legendary Sitarist known for pioneering the Gayaki Ang, and Nikhil Banerjee represents a later peak of the Maihar tradition with his deeply

introspective style. This order correctly reflects their historical roles and the progression of stylistic developments within the North Indian string instrumental tradition.

124. (B) Hari Prasad Chaurasia
Pandit Hari Prasad Chaurasia is a world-renowned maestro of the Bansuri (flute) who is credited with popularizing the instrument on the global classical stage. His exceptional breath control and melodic innovations transformed the simple bamboo flute into a highly expressive solo instrument. His performances and numerous recordings have earned him international acclaim and high national honors, establishing him as the most recognizable face of the North Indian Flute.

125. (C) Abdul Haleem Jaffer Khan
Abdul Haleem Jaffer Khan was a legendary maestro of the Sitar, renowned for creating the unique "Jafferkhani Baaj" style. His playing was characterized by technical brilliance, innovative melodic structures, and a distinct rhythmic clarity. He was a contemporary of other Sitar icons like Ravi Shankar and Vilayat Khan, and his contributions significantly enriched the repertoire and stylistic diversity of the North Indian instrumental classical music tradition.

126. (D) Jas Raj was known for his mastery of the Thumri in the Banaras style only.
Pandit Jas Raj was a legendary vocalist of the Mewati Gharana, known for his spiritual and emotive Khayal singing, not just the Banaras Thumri style. In contrast, Abdul Karim Khan was the founder of the Kirana Gharana, Mallikarjun Mansur represented the Jaipur-Atrauli tradition, and Bhimsen Joshi was a Kirana stalwart. The statement about Jas Raj is incorrect as it limits his vast and influential vocal legacy.

127. (A) Nikhil Ghosh
Nikhil Ghosh was a distinguished Tabla maestro and musicologist, rather than a vocalist. In contrast, Kesar Bai Kerkar, Mogubai Kurdikar, and Krishna Rao Shankar Pandit were all legendary and highly respected vocalists of the North Indian classical tradition. Therefore, Nikhil Ghosh is the exception in this group, as his primary contribution and professional identity were rooted in the field of percussion and the scholarly study of music.

128. (C) A is true but R is false.
Baba Allauddin Khan was indeed a monumental figure in Indian classical music, primarily known as the founder of the Maihar Gharana and a legendary multi-instrumentalist. However, the reason stating he was primarily a Kathak dancer is false. While he understood rhythm deeply, his main contribution was as a Sarod maestro and a teacher who shaped the careers of iconic instrumentalists like Pandit Ravi Shankar and Ali Akbar Khan.

129. (B) Hashamat Ali Khan – Tabla
Hashamat Ali Khan is a respected maestro of the Tabla, recognized for his mastery and contemporary relevance in preserving traditional percussion styles. In contrast, Arjun Sejwal is a Pakhawaj player, and both Aggan Khan and Gulam Jafer are primarily known for other percussion instruments like the Nakkara and Dholak. Identifying Hashamat Ali Khan with the Tabla correctly reflects his primary artistic identity and his ongoing contributions to the field.

130. (A) He is a celebrated Kanjira player in Karnatak music.
Hari Shankar was a phenomenal master of the Kanjira, a small frame drum used in South Indian classical music. He is celebrated for his technical brilliance, exceptional speed, and his role in elevating the instrument's status in the percussion ensemble. His performances were characterized by complex rhythmic patterns that complemented the Mridangam, making him one of the most influential Kanjira players in the history of Karnatak music.

131. (C) Zakir Hussain
Ustad Zakir Hussain is a globally recognized Tabla virtuoso and a contemporary wizard who has bridged the gap between Indian classical music and global fusion. He is celebrated for his technical brilliance and his role in numerous high-profile international collaborations. His ability to adapt traditional percussion to diverse musical genres has earned him worldwide acclaim and numerous prestigious awards, establishing him as a central figure in modern music.

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132. (D) Sanyukta Panigrahi – Bharatanatyam
Sanyukta Panigrahi was a legendary dancer and a pioneer of the Odissi tradition, not Bharatanatyam. In contrast, Lacchu Maharaj and Sitara Devi are iconic figures in the Kathak tradition, and Yamini Krishnamurthy is a celebrated master of both Bharatanatyam and Kuchipudi. Identifying Sanyukta Panigrahi as a Bharatanatyam dancer is incorrect, as her primary contribution and legacy are synonymous with the classical dance form of Odisha.

133. (A) P-3, Q-1, R-2, S-4
Modu Khan is a legendary figure in the Tabla tradition, while Kudau Singh Jodhsingh was a maestro of the Pakhawaj. Dilawar Khan is historically associated with the Nakkara, and Vijay Chauhan is a modern master of the Dholki. These associations correctly identify the primary instruments and the specific rhythmic traditions that these influential musicians specialized in, representing both ancient roots and modern adaptations in Indian percussion.

134. (B) Kalyani Kutti Amma
Kalyani Kutti Amma was a legendary dancer and the "Mother of Mohiniyattam," rather than a North Indian classical vocalist. In contrast, Malini Rajurkar, Kishori Amonkar, and Gangubai Hangal were all prominent and highly respected female vocalists of the North Indian classical tradition. Therefore, Kalyani Kutti Amma is the exception in this group, as her primary artistic contribution and legacy were in the field of Indian classical dance.

135. (D) Kathak
Rigorous training in the Pakhawaj tradition has historically influenced the rhythmic footwork of Kathak dance more than any other form. Many Pakhawaj compositions and rhythmic cycles are directly integrated into Kathak's technical repertoire. This cross-influence is evident in the powerful, open-handed sounds and complex rhythmic patterns that define the dance's footwork, highlighting the deep historical connection between this barrel-shaped drum and the North Indian classical dance tradition.

136. (A) A North Indian Vocalist known for his slow, meditative vilambit laya.
Ustad Aamir Khan was a legendary North Indian classical vocalist and the founder of the Indore Gharana. He was renowned for his unique, meditative approach to Khayal singing, characterized by a slow and contemplative vilambit laya. His style emphasized melodic clarity and intricate sargam patterns, significantly influencing generations of vocalists. He remains one of the most intellectually respected figures in the history of Hindustani classical vocal music.

137. (C) Nana Panse established a distinct Gharana/ style of Pakhawaj playing.
Nana Panse was a legendary maestro who established a distinct and highly influential Gharana of Pakhawaj playing. His style emphasized technical precision and a unique repertoire that blended traditional barrel-drum techniques with broader rhythmic concepts. In contrast, Pagal Das was also a Pakhawaj master, not a Nakkara player, and Kudau Singh Jodhsingh was an iconic percussionist, not a vocalist. Panse's legacy remains central to the Pakhawaj tradition.

138. (D) I, II, III, and IV
Ravi Shankar, Vilayat Khan, and Balram Pathak were all legendary maestros of the Sitar, each known for their distinct styles and significant contributions to the Hindustani classical tradition. Hafeez Ali Khan was a stalwart of the Sarod and a central figure in the Gwalior lineage. Together, these four artists represent the peak of North Indian instrumental music, having shaped the technical and aesthetic standards of string instrument performance in India.

139. (D) He was a celebrated Violinist in the North Indian classical tradition.
D.K. Datar was a legendary maestro of the Violin in the Hindustani classical tradition. He was renowned for his mastery of the "Gayaki Ang," which allows the Violin to mirror the nuances and emotional depth of North Indian vocal music. His technical brilliance and emotive playing style helped establish the Violin as a primary solo instrument in the North Indian classical tradition, earning him widespread respect and acclaim.

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140. (B) Siddharam Jadhav
Siddharam Jadhav was a renowned maestro of the Sundari, a traditional double-reed wind instrument that is a smaller version of the Shehnai. He was a pioneer in bringing this regional instrument to the classical concert stage. While Bismillah Khan and Ali Hussain were legendary masters of the Shehnai, and Pannalal Ghosh was a pioneer of the Flute, Siddharam Jadhav's name is specifically and uniquely synonymous with the Sundari.

141. (C) Palghat Mani Iyer was a celebrated Kanjira player.
Palghat Mani Iyer was a legendary maestro of the Mridangam, the primary percussion instrument in Karnatak classical music, not the Kanjira. He revolutionized Mridangam playing through his technical brilliance and rhythmic innovations. In contrast, Lalgudi Jairaman was an iconic Violinist, S. Balchandar a maestro of the Veena, and U. Srinivasan a pioneer of the Mandolin. Identifying Mani Iyer as a Kanjira player is historically incorrect.

142. (D) Aggan Khan
Aggan Khan was a renowned maestro of the Nakkara, a pair of traditional kettle drums, rather than the Tabla. In contrast, Ram Sahay, Habibuddin Khan, and Ahmedjan Thirakwa were all prominent figures and legendary masters of the Tabla tradition. Therefore, Aggan Khan is the exception in this group, as his primary instrumental identity and technical mastery were rooted in the Nakkara tradition rather than the modern Tabla.

143. (D) I, II, III, IV, and V
Shekh Daud, Bade Munne Khan, Karamtullah Khan, and Gyan Prakash Ghosh were all pivotal and highly respected figures in the history and development of the Tabla tradition. Each contributed through their performances, the creation of new compositions, or influential teaching. Similarly, Arjun Sejwal is a celebrated maestro of the Pakhawaj. Their collective work has defined the technical and aesthetic standards of modern Indian percussion music across both Tabla and Pakhawaj traditions.

144. (B) Gopi Krishna – Kathak
Gopi Krishna was a legendary exponent of Kathak dance, renowned for his exceptional speed and technical brilliance on stage. The other pairs are incorrect: Sanyukta Panigrahi was a pioneer of Odissi, not Kathak; Acchan Maharaj was a Kathak icon, not Odissi; and Sitara Devi was a Kathak legend, not Mohiniyattam. This highlights Gopi Krishna's central role and specialized artistic identity within the North Indian classical dance tradition of Kathak.

145. (B) National and International Awards like Padma honors or Bharat Ratna.
Top-tier Indian classical musicians and dancers are frequently honored with prestigious national awards like the Padma honors and the Bharat Ratna for their lifetime achievements. These awards recognize their immense contributions to the preservation and promotion of India's cultural heritage. International awards, such as the Grammy, are also used to acknowledge the global impact and technical excellence of maestros in the field of classical music and percussion.

146. (A) A noted Gwalior Gharana exponent known for her Tappa singing style.
Malini Rajurkar is a legendary North Indian classical vocalist and a prominent exponent of the Gwalior Gharana. She is particularly celebrated for her mastery over the Tappa singing style, which is known for its complex and rapid melodic patterns. Her deep knowledge of Khayal and other traditional forms has earned her immense respect, establishing her as one of the most versatile and influential female vocalists of her generation.

147. (C) N. Rajam – Flute
Dr. N. Rajam is a legendary maestro of the Violin in the Hindustani classical tradition, not the Flute. She pioneered the "Gayaki Ang" on the Violin, allowing it to authentically express the melodic character of North Indian vocal music. In contrast, Amjad Ali Khan is an iconic Sarod maestro, Nikhil Banerjee was a legendary Sitarist, and V.G. Jog was a celebrated master of the Violin, correctly matching their instruments.

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148. (D) U. Srinivasan's adaptations allowing the instrument to emulate vocal gamakas.
The rise of the Mandolin in Karnatak music was primarily driven by the extraordinary adaptations made by the child prodigy U. Srinivasan. He developed unique playing techniques that allowed the Western instrument to emulate the essential vocal gamakas and melodic nuances of South Indian classical music. His technical brilliance and innovative approach transformed the Mandolin into a respected and mainstream solo instrument within the traditional and highly sophisticated Karnatak music system.

149. (C) Suresh Talwalkar
Pandit Suresh Talwalkar is a contemporary maestro and a highly influential scholar who has significantly shaped modern percussion pedagogy. He is celebrated for his profound understanding of rhythmic cycles and his ability to integrate complex mathematical permutations into both Tabla and Pakhawaj performances. His work as a teacher and performer has influenced generations of contemporary musicians, establishing him as a central figure in the modern landscape of Indian percussion.

150. (B) Kathak
The Maharaj family, including legendary figures like Acchan, Lacchu, and Birju Maharaj, has been central to the development and preservation of the Lucknow Gharana of Kathak. They have significantly influenced the dance's expressive qualities, technical repertoire, and overall aesthetic. Their collective contributions as dancers, choreographers, and teachers have modernized Kathak while ensuring its traditional roots remain strong, making the family synonymous with this North Indian classical dance style.

151. (D) She was a pioneer who helped bring Odissi dance to global prominence.
Sanyukta Panigrahi was a legendary dancer and a pioneering figure who played a pivotal role in the revival and global promotion of Odissi. As one of the first women to embrace this ancient dance form in the modern era, she brought immense technical precision and emotional depth to her performances. Her international tours and collaborations helped establish Odissi as a respected and vibrant classical dance style on the global stage.

152. (A) Bal Muralikrishnan
M. Balamuralikrishna was a legendary figure in the Karnatak or South Indian classical music tradition, primarily known as a vocalist and composer. In contrast, Kesar Bai Kerkar, Bhimsen Joshi, and Jas Raj were all iconic and highly respected vocalists of the North Indian or Hindustani classical tradition. Therefore, Bal Muralikrishnan is the exception in this group, as his musical identity and mastery were rooted in the South Indian classical system.

153. (A) Both A and R are true and R is the correct explanation of A.
M.S. Subbalakshmi was a legendary Karnatak vocalist whose artistry earned her the Bharat Ratna, India's highest civilian honor. Her soulful renditions and technical perfection made her a global icon of Indian classical and devotional music. She was the first musician to be awarded the Ramon Magsaysay Award, reflecting her profound influence as a cultural ambassador and a spiritual singer, thus justifying her high national and international recognition.

154. (A) Ghatam – Vikku Vinayak Ram
Vikku Vinayak Ram is a legendary maestro of the Ghatam, a traditional clay pot percussion instrument from South India. He is globally recognized for his technical brilliance and his role in popularizing the instrument. In contrast, Umayalpuram Shivraman is a master of the Mridangam, not the Kanjira; Hari Shankar was renowned for the Kanjira, not the Mridangam; and the Dholki is not associated with Dilawar Khan.

155. (D) A legendary Sarod maestro of the Maihar Gharana.
Ustad Ali Akbar Khan was a legendary Sarod maestro and a pivotal figure in the Maihar Gharana. He was celebrated for his technical mastery and his profound influence on the popularization of Indian classical music in the West. He founded music colleges and mentored many students, and his emotive playing style brought a unique depth to the Sarod, making him one of the most respected musicians in the history of Indian music.

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figure and a role model for future generations of Mridangam players.

107. (D) Vilayat Khan
Ustad Vilayat Khan was a legendary maestro of the Sitar, known for pioneering the "Gayaki Ang" on the instrument. He was not a Sarod player. In contrast, Allauddin Khan, Hafeez Ali Khan, and Ali Akbar Khan were all iconic and highly respected masters of the Sarod tradition. Therefore, Vilayat Khan is the exception in this group, as his primary contribution and professional identity were rooted in the Sitar.

108. (A) P-3, Q-1, R-2, S-4
Faiyaz Khan was a legendary vocalist of the Agra Gharana, and V.G. Jog was a celebrated maestro of the Violin. Pagal Das was a renowned master of the Pakhawaj, while Acchan Maharaj was a prominent icon of the Kathak dance tradition. These associations correctly identify the primary musical and dance specializations associated with these influential and highly respected figures in Indian classical arts.

109. (C) His mastery of the Banaras baj led to the elevation of Tabla as a highly respected solo instrument.
Pandit Kishan Maharaj was a legendary maestro of the Banaras Gharana whose exceptional mastery over the Tabla significantly elevated its status as a solo instrument. He was known for his powerful strokes, complex rhythmic cycles, and his ability to command the stage with great presence. His performances across India and internationally helped establish the Tabla as a premier instrument for expressing the depth of Indian rhythm.

110. (D) Vikku Vinayak Ram
Vikku Vinayak Ram is an internationally celebrated maestro of the Ghatam, a traditional clay pot percussion instrument from South India. He is known for his technical brilliance and his role in popularizing the instrument globally through high-profile collaborations like the fusion group Shakti. His mastery has earned him numerous prestigious awards, including a Grammy, and he remains the most prominent figure associated with the Ghatam.

111. (A) Allarakha Khan
Ustad Allarakha Khan was a legendary Tabla maestro and a highly influential guru who mentored many contemporary performers, particularly in Mumbai. As a prominent figure of the Punjab Gharana, he popularized the instrument globally through his collaborations with Pandit Ravi Shankar. His teaching style and technical innovations shaped modern Tabla pedagogy, and his legacy continues through his students and his son, Ustad Zakir Hussain.

112. (B) Siddharam Jadhav – Vocalist
Siddharam Jadhav was a renowned maestro of the Sundari, a traditional wind instrument, rather than a vocalist. In contrast, Gangubai Hangal, Malini Rajurkar, and Kishori Amonkar were all legendary and highly respected vocalists of the North Indian classical tradition. Identifying Siddharam Jadhav as a vocalist is incorrect, as his primary contribution was in the field of instrumental music, specifically with a unique wind instrument.

113. (A) I, II, and III only
Siddharam Jadhav, Bismillah Khan, and Ali Hussain were all prominent masters associated with traditional wind instruments like the Sundari and Shehnai in North Indian music. However, Hari Prasad Chaurasia is a legendary maestro of the Flute rather than the Violin. Therefore, the first three statements correctly identify artists associated with specific wind instruments, while the fourth statement contains a significant instrumental mismatch for a famous flutist.

114. (A) A legendary Karnatak Veena maestro known for his aggressive and emotive style.
S. Balchandar was a world-renowned maestro of the Veena, celebrated for his innovative, aggressive, and deeply emotive playing style in the Karnatak tradition. He was a multifaceted artist who also excelled as a filmmaker and singer. His unique approach to the Veena emphasized the instrument's dramatic potential and melodic depth, making him one of the most influential and respected musicians in South Indian classical music history.

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164. (D) He was a brilliant exponent of the Jaipur Gharana of Kathak.
Durga Lal was a brilliant and highly respected exponent of the Jaipur Gharana of Kathak, renowned for his exceptional footwork and rhythmic clarity. His performances brought a unique energy and technical precision to the stage, making him one of the most prominent male Kathak dancers of his generation. He made significant contributions to the preservation and popularity of the Jaipur style within the broader North Indian classical dance tradition.

165. (C) Amjad Ali Khan
Amjad Ali Khan is an internationally acclaimed maestro of the Sarod, representing a distinguished musical lineage that has shaped the history of the instrument. In contrast, N. Rajam and Lalgudi Jairaman are celebrated masters of the Violin, and D.K. Datar was also a renowned Violinist. Identifying Amjad Ali Khan as the Sarod maestro correctly reflects his primary instrumental specialization and his significant contributions to Indian classical music.

166. (B) T.N. Krishnan was a master of the Violin.
T.N. Krishnan was a legendary maestro of the Violin and one of the most prominent figures in the Karnatak tradition. In contrast, Bal Muralikrishnan was primarily a vocalist, Palghat Mani Iyer a maestro of the Mridangam, and U. Srinivasan a pioneer of the Mandolin. Krishnan was celebrated for his technical mastery and soulful playing, establishing him as a central figure in South Indian classical music and a respected teacher.

167. (D) Bafati Khan
Bafati Khan was a renowned maestro of the Dholak, a versatile percussion instrument used in various Indian musical genres. In contrast, Dilawar Khan and Aggan Khan were celebrated masters of the Nakkara, a pair of traditional kettle drums. Therefore, Bafati Khan is the exception in this group, as his primary instrumental identity and technical mastery were rooted in the Dholak tradition rather than the ceremonial Nakkara tradition.

168. (D) I, II, III, IV, and V
Zakir Hussain, Suresh Talwalkar, and Hashamat Ali Khan are all prominent and highly respected maestros of the Tabla tradition, known for their technical brilliance and scholarly contributions. Similarly, Pagal Das and Sakhara Ram are renowned masters of the Pakhawaj tradition. Their collective work has defined the technical and aesthetic standards of modern Indian percussion music, ensuring the preservation and vitality of both the Tabla and Pakhawaj traditions throughout the modern era.

169. (C) Aamir Khan – Indore Gharana Vocalist
Ustad Aamir Khan was a legendary North Indian classical vocalist and the founder of the Indore Gharana. The other pairs are incorrect: Jas Raj was a vocalist, not a dancer; Kumar Gandharva was a vocalist, not a tabla player; and Kishori Amonkar was an iconic vocalist, not a flutist. Identifying Aamir Khan with the Indore Gharana correctly reflects his primary artistic identity and his significant influence on North Indian vocal music.

170. (A) Introduction of Gayaki Ang to Violin to mirror the human voice.
Dr. N. Rajam is renowned for developing a distinct bowing and fingering technique that introduced the “Gayaki Ang” to the Violin in the Hindustani classical tradition. This approach allows the instrument to authentically mirror the slides, nuances, and emotional depth of North Indian vocal music. Her innovative technique transformed the Violin into a highly expressive solo instrument, enabling it to express the subtle melodic character of classical vocal compositions.

171. (D) Kalyani Kutti Amma
Kalyani Kutti Amma was a legendary figure and a pioneering scholar who played a pivotal role in the revival and documentation of Mohiniyattam, the classical dance of Kerala. She is widely referred to as the “Mother of Mohiniyattam” for her tireless efforts in teaching and establishing its contemporary repertoire. Her work ensured that this ancient dance form was preserved as a vibrant and respected classical tradition on the global stage.

172. (B) Allarakha Khan
Ustad Allarakha Khan was a legendary Tabla maestro of the Punjab Gharana and a highly influential teacher who mentored many contemporary performers, particularly in

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156. (B) Zakir Hussain
Ustad Zakir Hussain is a globally recognized Tabla virtuoso who has received numerous prestigious national and international awards, including Grammys and the Padma Vibhushan. His technical brilliance and cross-cultural collaborations have brought Indian percussion to a worldwide audience. In contrast, Sanyukta Panigrahi and Yamini Krishnamurthy are celebrated dancers, and Malini Rajurkar is a renowned vocalist. Hussain remains the most decorated and recognized percussionist in modern Indian music history.

157. (C) Bhai Gaitonde was a legendary Nakkara vadak.
Bhai Gaitonde was a highly respected maestro of the Tabla, not the Nakkara. He was celebrated for his mastery over traditional percussion styles and his technical precision. In contrast, Kanthe Maharaj and Anokhe Lal Mishra are correctly identified as Tabla legends of the Banaras Gharana, and Pandharinath Nageshkar is also a recognized Tabla player. Identifying Bhai Gaitonde as a Nakkara vadak is historically incorrect within the Indian music tradition.

158. (A) P-4, Q-1, R-3, S-2
Bismillah Khan is synonymous with the Shehnai, and Ravi Shankar was the legendary icon of the Sitar. Baba Allauddin Khan was the foundational master of the Sarod and the Maihar Gharana, while Hari Prasad Chaurasia is a world-renowned maestro of the North Indian Flute. These associations correctly identify the primary instruments associated with these four iconic figures who shaped the course of twentieth-century Indian classical music.

159. (A) Innovative choreographies and global tours of maestros like Birju Maharaj.
The modern popularity of Kathak dance globally is largely attributed to the innovative choreographies and extensive global tours of legendary maestros like Pandit Birju Maharaj. His ability to modernize the dance's presentation while preserving its traditional roots introduced Kathak to diverse audiences worldwide. These efforts, combined with high-quality teaching and performances, have established Kathak as a leading and highly respected classical dance form on the international stage.

160. (B) Gulam Jafer
Gulam Jafer is historically recognized and celebrated as a legendary maestro of the Dholak, contributing significantly to its presence in various musical genres. While Dilawar Khan and Aggan Khan were masters of the Nakkara, and Vijay Chauhan is a modern wizard of the Dholki, Gulam Jafer's legacy is specifically tied to the technical mastery and traditional playing styles of the Dholak, a versatile and widely used Indian percussion instrument.

161. (B) Kudau Singh Jodhsingh
Kudau Singh Jodhsingh was a legendary figure and a foundational maestro of the Pakhawaj tradition. He is celebrated for his technical mastery and for establishing an influential school of percussion that has significantly shaped the history and performance of this ancient barrel-shaped drum. His work remains a central point of study for percussionists who focus on the Dhrupad tradition and traditional North Indian rhythmic compositions and pedagogy.

162. (A) Pannalal Ghosh – Shehnai
Pannalal Ghosh was a legendary maestro of the Bansuri (flute), credited with bringing it to the classical concert stage. He was not a Shehnai player. In contrast, Abdul Haleem Jaffer Khan and Balram Pathak were both celebrated Sitarists, and V.G. Jog was a renowned master of the Violin. Identifying Pannalal Ghosh as a Shehnai player is incorrect, as his primary contribution was in the field of North Indian wind instrument performance.

163. (A) I, II, and III only
Krishna Rao Shankar Pandit, Mogubai Kurdikar, and Faiyaz Khan are all iconic figures correctly identified as legendary vocalists of the Gwalior, Jaipur-Atrauli, and Agra gharanas, respectively. However, Bhimsen Joshi was a world-renowned North Indian classical vocalist rather than a Kathak dancer. Therefore, the first three statements are correct, while the fourth statement contains a significant professional mismatch regarding a celebrated maestro of the Hindustani vocal tradition.

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the percussion ensemble. His performances were characterized by complex rhythmic patterns that complemented the Mridangam, making him one of the most influential and respected Kanjira players in the history of the Karnatak classical music tradition.

181. (C) Kathak
Sitara Devi was a legendary icon and a pioneering figure who was synonymous with the Kathak dance tradition. Famously described as the "Kathak Queen" by Rabindranath Tagore, she brought immense energy, technical precision, and a unique expressive quality to her performances. Her long and successful career spanned decades, during which she became one of the most recognized and celebrated faces of North Indian classical dance, both nationally and internationally.

182. (B) Dilawar Khan is associated with the Pakhawaj.
Dilawar Khan was a renowned maestro of the Nakkara, a pair of traditional kettle drums, rather than the Pakhawaj. In contrast, Natthu Khan, Modu Khan, and Bakshu Khan were all prominent figures in the history and development of the Tabla tradition. Identifying Dilawar Khan with the Pakhawaj is incorrect, as his primary instrumental identity and technical mastery were rooted in the Nakkara tradition used in ceremonial and royal contexts.

183. (A) P-1, Q-2, R-3, S-4
Bhimsen Joshi was a stalwart of the Kirana Gharana, while Mallikarjun Mansur was a legendary male vocalist of the Jaipur-Atrauli Gharana. Kesar Bai Kerkar was a celebrated female icon of the same Jaipur-Atrauli tradition, and Krishna Rao Shankar Pandit was a prominent master of the Gwalior Gharana. These associations correctly identify the primary gharanas and stylistic affiliations associated with these four iconic figures in the North Indian classical vocal tradition.

184. (A) Lalgudi Jairaman
Lalgudi Jairaman was a legendary maestro of the Violin in the Karnatak or South Indian classical tradition. In contrast, V.G. Jog, D.K. Datar, and N. Rajam are all celebrated masters of the Violin who specialized in the Hindustani or North Indian classical tradition. Therefore, Lalgudi Jairaman is the exception in this group, as his musical identity and mastery were rooted in the South Indian classical system rather than the North Indian style.

185. (C) Exploration of complex South Indian rhythmic concepts by Suresh Talwalkar.
Pandit Suresh Talwalkar is a contemporary maestro and scholar who has significantly explored and integrated complex South Indian mathematical rhythmic concepts into the North Indian Tabla tradition. His deep understanding of various percussion systems allowed him to enrich the Tabla solo repertoire with new structures and patterns. This cross-cultural approach has been a defining feature of his work, influencing generations of students and making him a central figure in modern percussion.

186. (A) He was a renowned Pakhawaj player.
Sakhara Ram was a renowned maestro of the Pakhawaj, an ancient barrel-shaped drum primarily used in Dhrupad music and Kathak dance accompaniment. He was celebrated for his technical mastery and his contribution to preserving the rhythmic traditions of this instrument. His performances showcased the deep, resonant character of the Pakhawaj, making him a significant figure in the history of traditional North Indian percussion music and pedagogy across several decades.

187. (D) He was a respected Pakhawaj maestro.
Ayodhya Prasad was a distinguished maestro of the Pakhawaj, recognized for his technical brilliance and his role in preserving this ancient rhythmic tradition. He was celebrated for his mastery over traditional compositions and his ability to express the resonant character of the barrel-shaped drum. His contributions earned him widespread respect within the classical music community, establishing him as a central figure in the history of traditional North Indian percussion performance and pedagogy.

188. (D) I, II, III, and IV
Abid Hussain Khan, Haji Vilayat Ali, Salari Khan, and Chudiya Imam Baksh were all pivotal and highly respected figures in the history and development of the Tabla tradition. Each contributed significantly through their performances, the creation of new compositions,

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or the refinement of pedagogical methods within influential gharanas. Their collective work helped shape the technical and aesthetic standards of modern Indian percussion, ensuring the preservation and vitality of the Tabla tradition for future generations.

189. (C) He was the founder of the Banaras Gharana of Tabla.
Pandit Ram Sahay was a legendary figure who founded the Banaras Gharana of Tabla, a significant and highly influential school of percussion. He integrated elements from the Pakhawaj tradition into Tabla playing, emphasizing powerful strokes and a unique solo repertoire. His work systematized the playing techniques of the Banaras style, ensuring its survival and growth. He remains one of the most important figures in the history and development of North Indian classical percussion.

190. (D) Nakkara
The Nakkara is a pair of traditional kettle drums used in ceremonial and royal contexts across India, making it a prominent member of the percussion family. In contrast, the Sitar and Sarod are string instruments, and the Sundari is a double-reed wind instrument. The Nakkara is played with sticks and produces a loud, resonant sound that was historically essential for the naubat khana in Indian palaces and temples.

191. (A) Gulam Jafer – Pakhawaj
Gulam Jafer was a historically recognized maestro of the Dholak, rather than the Pakhawaj. He was celebrated for his mastery over the technical and traditional playing styles of this versatile percussion instrument. In contrast, Dilawar Khan and Aggan Khan were celebrated masters of the Nakkara, and Bafati Khan was also a prominent Dholak player. Identifying Gulam Jafer with the Pakhawaj is incorrect, as his primary instrumental specialization was rooted in the Dholak tradition.

192. (B) Vijay Chauhan
Vijay Chauhan is widely recognized as a contemporary maestro of the Dholki, a traditional percussion instrument from Maharashtra, rather than the Pakhawaj. In contrast, Kudau Singh Jodhsingh, Nana Panse, and Pagal Das were all legendary and highly respected masters of the ancient barrel-shaped Pakhawaj drum. Therefore, Vijay Chauhan is the exception in this group, as his primary instrumental identity and technical mastery were specifically rooted in the regional Dholki percussion tradition.

193. (D) I, II, III, IV, and V
Balram Pathak and Nikhil Banerjee were legendary Sitarists, while Hafeez Ali Khan, Ali Akbar Khan, and Amjad Ali Khan were all iconic maestros of the Sarod. Each of these five artists made monumental contributions to the North Indian instrumental tradition, shaping the technical standards and global popularity of their respective instruments. Their collective work has defined the landscape of Hindustani classical music throughout the twentieth century and into the modern era of performance.

194. (A) Sanyukta Panigrahi – Odissi
Sanyukta Panigrahi was a legendary dancer and a pioneering figure who was synonymous with the Odissi dance tradition. She played a pivotal role in its revival and global popularization. In contrast, Birju Maharaj was a maestro of Kathak, not Odissi; Kalyani Kutti Amma was a pioneer of Mohiniyattam, not Bharatanatyam; and Yamini Krishnamurthy is celebrated for Bharatanatyam and Kuchipudi, not Kathak. This highlights Sanyukta Panigrahi's central role and specialized identity in Odissi.

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195. (C) Hafeez Ali Khan
Ustad Hafeez Ali Khan was a legendary Sarod maestro of the Gwalior tradition and the father of the internationally acclaimed Ustad Amjad Ali Khan. He was a central figure in preserving the traditional aesthetic of the Sarod and was renowned for his technical mastery and soulful playing style. His influence extended through his teaching and his performances, establishing him as one of the most respected and important figures in the history of North Indian instrumental classical music.

196. (D) He was a celebrated Violinist in the North Indian style.
D.K. Datar was a legendary maestro of the Violin in the Hindustani or North Indian classical tradition. He was renowned for his mastery of the "Gayaki Ang," which enables the Violin to authentically mirror the melodic nuances and

emotional depth of classical vocal music. His technical brilliance and expressive playing style helped establish the Violin as a premier solo instrument in the North Indian tradition, earning him widespread respect and high acclaim throughout his career.

197. (C) Gangubai Hangal was a renowned Sitarist of the Maihar gharana.
Gangubai Hangal was a legendary North Indian classical vocalist and a stalwart of the Kirana Gharana, not a Sitarist of the Maihar Gharana. She was celebrated for her deep, powerful voice and her commitment to the traditional vocal aesthetic. In contrast, Faiyaz Khan, Bhimsen Joshi, and Kishori Amonkar are all correctly identified as prominent and highly awarded vocalists of their respective gharanas. Identifying Gangubai Hangal as a Sitarist is historically incorrect.

198. (B) Gopi Krishna
Gopi Krishna was a legendary male exponent and maestro of Kathak dance, renowned for his exceptional speed and technical brilliance. In contrast, Sitara Devi, Sanyukta Panigrahi, and Kalyani Kutti Amma were all celebrated and highly respected female dancers of their respective classical traditions. Therefore, Gopi Krishna is the exception in this group based on gender, as he was one of the most prominent male figures in the history of modern Indian classical dance.

199. (D) Gopi Krishna
Gopi Krishna was a legendary Kathak maestro who significantly influenced modern performances by integrating complex footwork and rapid pirouettes into his choreography. His exceptional speed and technical brilliance on the stage set new standards for male dancers in the Kathak tradition. His work as a performer and choreographer helped modernize the dance's presentation while maintaining its traditional roots, making him one of the most influential and recognized figures in Indian classical dance history.

200. (A) Zakir Hussain
Ustad Zakir Hussain is a globally recognized Tabla virtuoso and a contemporary wizard known for his extensive cross-cultural collaborations. He has achieved international fame through his technical brilliance and his ability to blend traditional Indian percussion with various global musical genres. His role in groups like Shakti and his numerous high-profile performances have earned him worldwide acclaim and prestigious awards, establishing him as a central figure in the global music scene and modern percussion.

201. (C) Chatrapati Singh
Raja Chatrapati Singh was a legendary maestro associated with the traditional lineage of the Pakhawaj. He was celebrated for his mastery over this ancient barrel-shaped drum, particularly in the Dhrupad tradition. In contrast, Bafati Khan and Gulam Jafer were Dholak players, Ali Hussain was a Shehnai master, and Siddharam Jadhav was a maestro of the Sundari. Chatrapati Singh's artistry was central to preserving the Pakhawaj's rhythmic grandeur on the classical concert stage.

202. (A) Jahangir Khan – Nakkara
Jahangir Khan was a legendary maestro of the Tabla, recognized for his versatility and deep knowledge of percussion pedagogy. He was not a Nakkara player. In contrast, Habibuddin Khan, Ahmedjan Thirakwa, and Amir Hussain were all iconic and highly respected figures in the Tabla tradition. Identifying Jahangir Khan with the Nakkara is incorrect, as his primary contribution and professional identity were rooted in the modern Tabla rather than the ceremonial kettle drums.

203. (B) Both A and R are true but R is not the correct explanation of A.
Pandit Samta Prasad was indeed a legendary Tabla maestro of the Banaras Gharana and was widely known by the name Gudai Maharaj. He was also celebrated for his performances in Hindi films, which brought the Tabla to a wider audience. While both statements are true, the fact that he played for films is not the reason he was called Gudai Maharaj, which was an affectionate name given within his musical tradition.

204. (B) He was a legendary Pakhawaj player.
Bhai Gaitonde was a highly respected and legendary maestro of the Pakhawaj, known for his technical mastery and his contribution to preserving traditional rhythmic styles. He

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220. (B) Gama Maharaj
Gama Maharaj is a prominent and highly respected maestro associated with the traditional lineage of the Tabla. In contrast, Dilawar Khan and Aggan Khan were celebrated masters of the Nakkara, and Bafati Khan was a renowned Dholak player. Gama Maharaj's artistry and technical mastery were central to the performance and preservation of traditional Tabla compositions within the Hindustani classical music framework, distinguishing him as a primary figure in the field of North Indian percussion.

221. (C) Arjun Sejwal
Arjun Sejwal is a well-known maestro associated with the traditional lineage of the Pakhawaj, recognized for his technical mastery of this ancient barrel-shaped drum. In contrast, Bafati Khan and Gulam Jafer were renowned Dholak players, and Vijay Chauhan is a modern wizard of the Dholki. Arjun Sejwal's artistry was central to preserving the Pakhawaj's rhythmic grandeur on the classical concert stage, making him a significant figure in the history of traditional North Indian percussion performance.

222. (D) Dilawar Khan – Pakhawaj
Dilawar Khan was a renowned maestro of the Nakkara, a pair of traditional kettle drums, rather than the Pakhawaj. In contrast, Madhav Rao Alkutkar, Sakhara Ram, and Pagal Das were all legendary and highly respected masters of the ancient barrel-shaped Pakhawaj drum. Identifying Dilawar Khan with the Pakhawaj is incorrect, as his primary instrumental identity and technical mastery were rooted in the Nakkara tradition used in ceremonial and royal contexts in India.

223. (A) I, II, III
Krishna Rao Shankar Pandit was a foundational maestro of the Gwalior Gharana in the early to mid-twentieth century. Bhimsen Joshi represents the peak of mid-twentieth-century vocal music as a Kirana stalwart, and Jas Raj emerged as a legendary icon of the Mewati tradition later in the century. This order correctly reflects their historical roles and the progression of stylistic developments within the North Indian classical vocal tradition from older roots to more modern times.

224. (B) Vijay Chauhan
Vijay Chauhan is widely recognized as a contemporary maestro and wizard of the Dholki, a traditional percussion instrument from Maharashtra. In contrast, Bafati Khan and Gulam Jafer were both legendary and historically recognized masters of the Dholak. Therefore, Vijay Chauhan is the exception in this group, as his primary instrumental identity and technical mastery were specifically rooted in the regional Dholki tradition rather than the more broadly used Dholak percussion instrument across India.

225. (B) Dholki
Vijay Chauhan is an internationally acclaimed maestro who has significantly highlighted the importance of the Dholki in North Indian folk and semi-classical music. His technical brilliance and innovative playing style have brought this regional percussion instrument from Maharashtra to the classical concert stage. He is renowned for his mastery over complex rhythmic patterns and his ability to showcase the Dholki's versatility, making it a prominent and respected instrument in the modern landscape of Indian music.

226. (A) A figure in Karnatak vocal music who brought it to global audiences.
M.S. Subbalakshmi was a legendary Karnatak vocal maestro and a global icon who brought South Indian classical and devotional music to audiences worldwide. She was the first musician to be awarded the Bharat Ratna, India's highest civilian honor, and her technical perfection and soulful renditions earned her immense respect. Her performances on international stages, including the United Nations, established her as a preeminent cultural ambassador and one of the greatest singers in Indian history.

227. (C) He was a celebrated Karnatak Violinist and composer.
Lalgudi Jairaman was a legendary maestro of the Violin and one of the most influential figures in the Karnatak or South Indian classical tradition. He was renowned for his technical brilliance, soulful playing, and his prolific contributions as a composer of varnams and tillanas. His innovative approach to the Violin and his dedication to traditional aesthetics earned him worldwide

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Shankar and Nikhil Banerjee were legendary Sitarists, and Hafeez Ali Khan was a stalwart of the Sarod tradition. Identifying Ali Akbar Khan as a flutist is historically incorrect, as his primary contribution and professional identity were rooted in the Sarod, which he helped popularize globally throughout his career.

213. (A) I, II, and III only
Abdul Karim Khan and Faiyaz Khan were foundational vocalists of the Kirana and Agra gharanas, respectively, while Bhimsen Joshi was a Bharat Ratna awardee and a Kirana stalwart. However, Gangubai Hangal was a legendary North Indian classical vocalist rather than a Kathak dancer. Therefore, the first three statements correctly identify prominent vocalists and their contributions, while the fourth statement contains a significant professional mismatch regarding a celebrated maestro of the Hindustani vocal tradition.

214. (B) Acchan Maharaj – Kathak
Acchan Maharaj was a legendary maestro and icon of the Lucknow Gharana of Kathak dance, renowned for his expressive qualities and technical repertoire. The other pairs are incorrect: Durga Lal was a Kathak maestro, not Odissi; Kalyani Kutti Amma was the pioneer of Mohiniyattam, not Kuchipudi; and Gopi Krishna was a Kathak legend, not Mohiniyattam. This highlights Acchan Maharaj's central role and specialized identity within the North Indian classical dance tradition of Kathak.

215. (D) V.G. Jog
V.G. Jog was a legendary maestro of the Violin in the Hindustani or North Indian classical tradition. In contrast, S. Balchandar, Lalgudi Jairaman, and T.N. Krishnan were all iconic and highly respected figures in the Karnatak or South Indian classical music tradition. Therefore, V.G. Jog is the exception in this group, as his musical identity and mastery were rooted in the North Indian classical system rather than the South Indian classical music tradition.

216. (A) T.N. Krishnan
T.N. Krishnan was a legendary maestro of the Violin and one of the most prominent figures in the Karnatak or South Indian classical tradition. In contrast, V.G. Jog, D.K. Datar, and N. Rajam are all celebrated masters of the Violin who specialized in the Hindustani or North Indian classical style. Identifying T.N. Krishnan with the Karnatak violin correctly reflects his primary artistic identity and his significant contributions to the South Indian classical music tradition.

217. (C) He was an eminent Mridangam player in Karnatak music.
Palghat Raghu was a legendary maestro of the Mridangam and one of the most influential percussionists in the Karnatak tradition. He was celebrated for his technical mastery, rhythmic complexity, and innovative accompaniment style. His contributions to South Indian classical music earned him global acclaim and numerous prestigious awards, including the Padma Bhushan. He remains a central figure and a primary role model for future generations of Mridangam players in the South Indian classical tradition.

218. (D) I, II, III, IV, and V
Umayalpuram Shivraman, U. Srinivasan, Vikku Vinayak Ram, Hari Shankar, and S. Balchandar are all iconic figures correctly identified with their respective instruments and contributions to the Karnatak classical music tradition. They have each played pivotal roles in preserving, modernizing, and popularizing instruments like the Mridangam, Mandolin, Ghatam, Kanjira, and Veena. Their collective work has defined the landscape of South Indian music and earned them numerous national honors and global recognition for their extraordinary artistry.

219. (D) He was a prominent Tabla performer and musicologist.
Nikhil Ghosh was a distinguished Tabla maestro, teacher, and musicologist who made significant contributions to the documentation and pedagogy of Indian percussion. He founded the Arun Sangeetalaya and compiled extensive rhythmic literature that serves as a vital resource for students. His work emphasized a scholarly and analytical approach to music, ensuring that the history and technical nuances of various rhythmic traditions were preserved for future generations, making him a unique and influential figure in Indian music.

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represented a significant school of percussion and was celebrated for his performances that showcased the resonant and deep character of this barrel-shaped drum. His work earned him immense respect within the Indian classical music community, establishing him as a central figure in the history of traditional percussion.

205. (C) A recognized maestro of the Tabla.
Pandharinath Nageshkar was a prominent and highly respected maestro of the Tabla, recognized for his technical brilliance and his contributions to the North Indian percussion tradition. He was known for his mastery over various rhythmic styles and his role as an influential teacher. His career spanned several decades, during which he became a central figure in the performance and preservation of traditional Tabla compositions within the Hindustani classical music framework.

206. (D) Aggan Khan
Aggan Khan was a renowned maestro historically identified with the traditional playing of the Nakkara, a pair of kettle drums used in ceremonial and royal contexts. In contrast, Gulam Jafer was a Dholak master, and Arjun Sejwal and Madhav Rao Alkutkar were celebrated Pakhawaj players. Aggan Khan's technical mastery over the Nakkara ensured the preservation of the unique rhythmic styles and performance practices associated with this ancient and historically significant Indian percussion instrument.

207. (A) He is a renowned Dholak vadak.
Bafati Khan is widely recognized as a renowned maestro of the Dholak, a versatile and popular percussion instrument used in various Indian musical contexts. He was celebrated for his technical skill and his ability to express the instrument's rhythmic range in both folk and semi-classical settings. His contributions have been significant in maintaining the popularity and technical standards of the Dholak tradition within the broader landscape of Indian music and percussion performance.

208. (A) P-4, Q-3, R-1, S-2
Ali Hussain was a maestro of the Shehnai, while Siddharam Jadhav is celebrated for his mastery over the Sundari, a smaller double-reed wind instrument. Pannalal Ghosh was a legendary pioneer of the North Indian Flute, and Bismillah Khan was the world-renowned icon of the Shehnai. These associations correctly identify the primary instruments and the specific contributions that these four influential musicians made to the wind instrument tradition in Indian classical music.

209. (B) Performances and international presence of Bharat Ratna M.S. Subbalakshmi.
The global recognition of Karnatak vocal music was significantly driven by the extraordinary performances and international presence of Bharat Ratna M.S. Subbalakshmi. She was the first Indian musician to perform at the United Nations General Assembly and her technical perfection and soulful renditions earned her worldwide acclaim. Her role as a cultural ambassador helped introduce the beauty and complexity of South Indian classical and devotional music to diverse audiences across the entire world.

210. (A) Bal Muralikrishnan
M. Balamuralikrishna was a legendary figure celebrated as a versatile Karnatak vocal composer and performer of the highest order. He was known for his immense vocal range, innovative ragas, and mastery over traditional compositions. His contributions to South Indian classical music earned him global acclaim and numerous prestigious awards, including the Padma Vibhushan. He remains one of the most influential and respected musicians and composers in the entire history of the Karnatak classical music tradition.

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211. (C) Padma Awards and Bharat Ratna.
Top-tier Indian classical musicians and percussionists are frequently recognized with prestigious national honors like the Padma Awards and the Bharat Ratna. these awards are given for their lifelong dedication and exceptional contributions to the preservation and promotion of India's cultural heritage. Such high national recognition acknowledges their status as masters of their art and their role in elevating Indian classical music and dance on both the national and international stages throughout their careers.

212. (D) Ali Akbar Khan – Flute
Ustad Ali Akbar Khan was a legendary maestro of the Sarod and a pivotal figure in the Maihar Gharana, not a Flute player. In contrast, Ravi

acclaim and high national honors, making him a central figure in South Indian music history.

228. (C) A is true but R is false.
Pandit Hari Prasad Chaurasia was indeed instrumental in elevating the Bansuri (flute) to a prime solo instrument on global classical platforms through his melodic innovations and technical brilliance. However, the reason stating he strictly played Karnatak compositions is false. While he is a global icon, his primary training and professional identity are rooted in the North Indian or Hindustani classical tradition, which he helped popularize across the entire world through his performances.

229. (C) He single-handedly brought the Shehnai to the classical concert stage.
Ustad Bismillah Khan was a legendary maestro who is credited with single-handedly elevating the Shehnai from its traditional ceremonial role to a highly respected solo instrument on the classical concert stage. His exceptional breath control and melodic innovations allowed him to perform complex ragas with great clarity and emotional depth. His contributions were recognized with the Bharat Ratna, India's highest civilian honor, and his name remains synonymous with the mastery of the Shehnai instrument.

230. (B) Vilayat Khan
Ustad Vilayat Khan was a legendary maestro of the Sitar and one of the most prominent figures in the history of North Indian instrumental music. He was renowned for pioneering the "Gayaki Ang" on the Sitar, which allowed the instrument to mirror the nuances and emotional depth of vocal music. In contrast, N. Rajam, D.K. Datar, and V.G. Jog were all celebrated masters of the Violin, correctly identifying Vilayat Khan as the Sitar maestro in this group.

231. (D) Hafeez Ali Khan was a Flute maestro.
Ustad Hafeez Ali Khan was a legendary maestro of the Sarod, not the Flute. He was a stalwart of the Gwalior lineage and the father of Amjad Ali Khan. In contrast, Abdul Haleem Jaffer Khan, Balram Pathak, and Nikhil Banerjee were all correctly identified as celebrated Sitar maestros. Identifying Hafeez Ali Khan as a Flute maestro is historically incorrect, as his primary contribution and professional identity were rooted in the Sarod and its traditional performance.

232. (A) Vikku Vinayak Ram
Vikku Vinayak Ram is a legendary maestro of the Ghatam in the Karnatak or South Indian classical tradition, primarily known as a percussionist. In contrast, Mogubai Kurdikar, Kesar Bai Kerkar, and Mallikarjun Mansur were all iconic and highly respected vocalists of the North Indian or Hindustani classical tradition. Therefore, Vikku Vinayak Ram is the exception in this group, as his musical identity and mastery were rooted in South Indian percussion rather than North Indian vocal music.

233. (A) P-1, Q-2, R-3, S-4
Kishori Amonkar was a legendary icon of the Jaipur-Atrauli Gharana, while Jas Raj was a stalwart of the Mewati Gharana. Kumar Gandharva was renowned for his unique and innovative style based on Gwalior roots, and Aamir Khan was the founder of the Indore Gharana. These associations correctly identify the primary gharanas and stylistic affiliations associated with these four iconic figures who shaped the twentieth-century North Indian classical vocal music tradition and its modern developments.

234. (A) I, II, and III only
Acchan Maharaj, Lacchu Maharaj, and Sitara Devi are all iconic figures correctly identified as legendary maestros and exponents of the Kathak dance tradition. However, Kalyani Kutti Amma was a legendary figure celebrated as the "Mother of Mohiniyattam," the classical dance of Kerala, rather than being renowned for Bharatanatyam only. Therefore, the first three statements correctly identify prominent Kathak dancers, while the fourth statement contains a significant mismatch regarding a celebrated pioneer of Kerala's classical dance.

235. (D) Gopi Krishna – Kathak
Gopi Krishna was a legendary exponent and maestro of Kathak dance, renowned for his exceptional speed and technical brilliance on the stage. The other pairs are incorrect: Birju Maharaj was a Kathak icon, not Odissi; Durga Lal was a Kathak maestro, not Bharatanatyam; and Yamini Krishnamurthy is celebrated for Bharatanatyam

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and Kuchipudi, not Mohiniyattam. This highlights Gopi Krishna's central role and specialized identity within the North Indian classical dance tradition of Kathak throughout his successful career.

236. (B) Sanyukta Panigrahi
Sanyukta Panigrahi was a legendary dancer and a pioneering figure of the Odissi tradition, not Kathak. In contrast, Sitara Devi, Gopi Krishna, and Birju Maharaj were all iconic and world-renowned maestros of the Kathak classical dance tradition. Therefore, Sanyukta Panigrahi is the exception in this group, as her primary artistic contribution and legacy were synonymous with the revival and popularization of the classical dance form of Odisha on both national and international platforms.

237. (C) Tatkar (footwork) and rhythmic clarity
Rigorous training in rhythm significantly impacts the Tatkar (footwork) and rhythmic clarity of Kathak dance, as exemplified by the performances of maestros like Durga Lal. His exceptional speed and technical precision on the stage were a result of a deep understanding of complex rhythmic cycles and their translation into powerful footwork. This emphasis on rhythmic clarity is a defining feature of the Jaipur Gharana of Kathak, making it one of the most technically demanding aspects of the dance.

238. (D) I, II, and IV only
Natthu Khan, Modu Khan, and Abid Hussain Khan were all legendary and highly influential figures in the history and development of the Tabla tradition, particularly within the Delhi and Lucknow schools. However, while Bakshu Khan is a noted name, he is often associated with the older roots of percussion rather than the specific modern Tabla lineages mentioned in some historical groupings. Thus, identifying the first, second, and fourth as central Tabla masters is accurate within most traditional contexts.

239. (A) He was a notable figure in Tabla history.
Haji Vilayat Ali, also known as Haji Saheb, was a seminal figure in the history and development of the Tabla, particularly as a foundational maestro of the Farrukhabad Gharana. He is celebrated for his extensive contributions to the Tabla solo repertoire and for his role as a teacher who mentored many future legends. His influence significantly shaped the technical and aesthetic standards of North Indian percussion, making him one of the most important figures in Tabla history.

240. (B) He is recognized in the Tabla lineage.
Salari Khan was a historically recognized maestro within the Tabla lineage, contributing to the preservation and development of traditional percussion styles. He was known for his technical mastery and his role in transmitting the rhythmic heritage of his school to future generations. His artistry was central to the performance and pedagogical standards of the Tabla tradition, ensuring that its complex compositions and nuanced techniques remained a vital part of the North Indian classical music framework throughout his career.

241. (B) Chudiya Imam Baksh
Chudiya Imam Baksh was a prominent and highly respected maestro associated with the traditional lineage of the Tabla. In contrast, Dilawar Khan and Aggan Khan were celebrated masters of the Nakkara, and Bafati Khan was a renowned Dholak player. Chudiya Imam Baksh's artistry and technical mastery were central to the performance and preservation of traditional Tabla compositions within the Hindustani classical music tradition, distinguishing him as a primary and historically significant figure in the field of percussion.

242. (A) Munir Khan
Munir Khan was a legendary maestro associated with the traditional lineage of the Tabla, recognized for his technical brilliance and his role as an influential teacher. In contrast, Bafati Khan and Gulam Jafer were renowned Dholak players, and Vijay Chauhan is a modern wizard of the Dholki. Munir Khan's artistry was central to preserving and developing traditional Tabla compositions, making him a significant figure in the history of North Indian percussion performance and pedagogy across several decades.

243. (D) I, II, III, IV, and V
Habibuddin Khan, Ahmedjan Thirakwa, Amir Hussain, Jahangir Khan, and Shekh Daud were all pivotal and highly respected maestros in the

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history and development of the Tabla tradition. Each contributed significantly through their performances, the creation of new compositions, or the refinement of pedagogical methods within influential gharanas. Their collective work helped shape the technical and aesthetic standards of modern Indian percussion, ensuring the preservation and vitality of the Tabla tradition for future generations of musicians and students.

244. (D) Dilawar Khan – Tabla
Dilawar Khan was a renowned maestro of the Nakkara, a pair of traditional kettle drums, rather than the Tabla. In contrast, Bade Munne Khan, Karamtullah Khan, and Allarakha Khan were all legendary and highly respected masters of the modern Tabla tradition. Identifying Dilawar Khan with the Tabla is incorrect, as his primary instrumental identity and technical mastery were rooted in the Nakkara tradition used in ceremonial and royal contexts, distinguishing him from the masters of the Tabla.

245. (C) Aggan Khan
Aggan Khan was a renowned maestro historically associated with the Nakkara tradition, rather than the Tabla. In contrast, Gyan Prakash Ghosh, Nikhil Ghosh, and Gama Maharaj were all prominent and highly respected figures in the Tabla tradition. Therefore, Aggan Khan is the exception in this group, as his primary instrumental identity and technical mastery were rooted in the ceremonial Nakkara tradition, which is distinct from the modern Tabla and its associated classical repertoire and pedagogical lineages.

246. (B) Tabla
Pandit Kishan Maharaj was a legendary maestro of the Tabla and a stalwart of the Banaras Gharana. He was renowned for his powerful strokes, complex rhythmic cycles, and his exceptional ability to command the stage as a solo performer. His technical brilliance and deep understanding of traditional compositions significantly elevated the status of the Tabla as a premier instrument in Hindustani classical music, earning him widespread respect and high national honors, including the Padma Vibhushan, for his artistry.

247. (D) He was a monumental figure in the Banaras Tabla tradition.
Pandit Kanthe Maharaj was a legendary maestro and a monumental figure in the history of the Banaras Gharana of Tabla. He was renowned for his powerful and resonant playing style, which was deeply rooted in the Pakhawaj-influenced traditions of his school. His contributions to the Tabla solo repertoire and his role as an influential teacher were pivotal in the development and popularization of the Banaras style, establishing him as one of the most respected musicians in North Indian percussion.

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248. (A) He was a celebrated Tabla maestro also known as Gudai Maharaj.
Pandit Samta Prasad was a legendary Tabla maestro of the Banaras Gharana and was affectionately known within the musical community as Gudai Maharaj. He was celebrated for his technical mastery, his ability to play with great speed and clarity, and his significant contributions to both classical music and the Indian film industry. His performances brought the artistry of the Tabla to a wide and diverse audience, establishing him as a central figure in modern Indian percussion and music history.

249. (C) A Tabla maestro known for his incredible speed and rhythmic clarity.
Pandit Anokhe Lal Mishra was a legendary maestro of the Banaras Gharana, celebrated for his incredible speed, technical precision, and rhythmic clarity on the Tabla. He was particularly famous for his mastery of the "Na Dhin Dhin Na" bols and his ability to maintain complex patterns with great ease. His performances across India and his dedication to the technical purity of his gharana earned him immense respect, establishing him as one of the most influential percussionists.

250. (A) Zakir Hussain
Ustad Zakir Hussain is an internationally acclaimed Tabla virtuoso who has achieved global fame for his technical brilliance and cross-cultural collaborations. He has received numerous prestigious awards, including multiple Grammys and the Padma Vibhushan. His ability to blend traditional Indian percussion with diverse global musical genres has made him one of the most recognized and celebrated

Indian musicians worldwide. He remains a central figure in modern music, bridging the gap between classical traditions and contemporary global fusion.

251. (B) Documenting foundational and modern Tabla performers
The project was initiated by a musicological institution to create a comprehensive record of both early and contemporary masters. It encompasses individuals who established performance benchmarks alongside modern scholars. By categorizing these performers, the institution aims to understand rhythmic evolution and regional transmission, ensuring that both traditional and modern influences are academically preserved in the institution's archive.

252. (A) Ram Sahay
Within the institutional academic framework, specific legendary figures were selected for mandatory inclusion in the curriculum to ensure students understand foundational techniques. This selection includes key performers such as Ram Sahay, Munir Khan, and Habibuddin Khan. Their contributions are viewed as essential for mastering the stylistic and rhythmic complexities fundamental to the specific instrumental tradition being documented by the committee.

253. (C) Archival preservation
The musicological institution implemented a systematic classification system for the recordings of specific maestros to facilitate long-term archival preservation. By organizing the works of Shekh Daud and Bade Munne Khan, the project ensures that their unique rhythmic expressions remain accessible for future study. This systematic approach is a core part of the larger effort to maintain performance history.

254. (D) Gyan Prakash Ghosh and Nikhil Ghosh
The documentation project acknowledges the significant role of specific scholars in creating structured teaching methodologies. Gyan Prakash Ghosh and Nikhil Ghosh are explicitly recognized for establishing these essential pedagogical frameworks. Their work provides a systematic basis for transmission, allowing the complex rhythmic nuances and historical styles of the instrument to be taught effectively within modern academic and institutional settings.

255. (C) Gudai Maharaj
In the researchers' comprehensive mapping of rhythmic complexities, Samta Prasad is identified as a key figure whose contributions are vital to the tradition. The documentation notes that he is also widely recognized by the alternative name Gudai Maharaj. Understanding these varied identities is necessary for researchers to accurately track the lineage and stylistic influences within the specialized field of performance.

256. (B) Pedagogical approaches between Tabla and Pakhawaj
The symposium was organized specifically to investigate how teaching methods differ between two prominent Indian percussion traditions. By focusing on the contrasting pedagogical frameworks of the Tabla and Pakhawaj, scholars aimed to highlight unique historical lineages and rhythmic structures. This comparative analysis helps in understanding how individual performers maintain specific stylistic identities while adhering to distinct institutional training models.

257. (D) Anokhe Lal Mishra and Bhai Gaitonde
During the initial session of the percussion symposium, the academic board focused on evaluating rhythmic interpretations by studying recorded performances of master players. This critical review included the works of Anokhe Lal Mishra, Bhai Gaitonde, and Pandharinath Nageshkar. Such analysis allows scholars to define the specific technical benchmarks and stylistic nuances that distinguish individual mastery within the broader tradition.

258. (A) Acoustic analysis of their tonal qualities
The symposium presented a detailed acoustic examination focusing on the unique tonal qualities of contemporary percussionists. Scholars analyzed the specific sound signatures produced by Suresh Talwalkar, Hashamat Ali Khan, and Zakir Hussain. This scientific approach helps researchers understand the intersection of physical performance techniques and the resulting sonic characteristics, highlighting the significance of these artists as modern instrumentalists.

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259. (C) Ayodhya Prasad and Pagal Das
The academic committee highlighted the roles of Ayodhya Prasad and Pagal Das in sustaining historical percussion frameworks. Their efforts were specifically linked to the preservation of ancient rhythmic patterns within the Pakhawaj tradition. By documenting these patterns, the symposium underscored the importance of historical continuity, ensuring that traditional rhythmic structures remain a core component of the instrument's modern pedagogy.

260. (A) Institutionalizing Pakhawaj education
The academic review recognized the contributions of Madhav Rao Alkutkar and Sakhara Ram for their analytical studies. Their work was instrumental in moving Pakhawaj education into a formal institutional framework. By emphasizing systematic study and documentation, they helped stabilize the curriculum, providing a comprehensive basis for academic exploration and the continued transmission of percussion traditions to the next generation.

261. (D) Nakkara, Dholak, and Dholki
The ethnomusicology department conducted a case study to explore percussion instruments that, while structurally significant, have often been marginalized in academic discourse. The research focused on the Nakkara, Dholak, and Dholki. By investigating these specific instruments, scholars aimed to document their unique performance techniques and ensure their distinct sonic identities are recognized within a rigorous classical framework.

262. (B) Dilawar Khan and Aggan Khan
During the documentation of Nakkara performance techniques, researchers concentrated exclusively on the stylistic frameworks defined by two specific masters. Dilawar Khan and Aggan Khan were identified as the primary figures whose methods represent the tradition's core standards. Their individual performance metrics provide the necessary data for creating a dedicated academic categorization of the instrument, preventing its pedagogical extinction.

263. (C) To prevent its pedagogical extinction
The archival team argued that without a dedicated academic categorization, the Nakkara tradition faced the risk of disappearing. Formalizing the study of its performance techniques ensures that the knowledge is preserved and can be systematically taught to future students. This institutionalization is vital for protecting marginalized instruments from pedagogical extinction and maintaining the diversity of percussion traditions in musicology.

264. (D) Structural analysis akin to classical percussion
Although the Dholak is frequently classified as a folk instrument, the academic framework suggests it possesses significant complexity. The researchers argue that it requires a rigorous structural analysis similar to that applied to classical percussion instruments. This elevated academic treatment acknowledges the instrument's sophisticated rhythmic variations and performance contexts, justifying its inclusion in high-level ethnomusicological case studies and documentation.

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265. (A) Vijay Chauhan
The ethnomusicology study dedicated a specialized analytical module to investigate the performance metrics of the Dholki. This specific portion of the project focused entirely on the contributions and techniques of Vijay Chauhan. By isolating his methodologies, researchers were able to conduct a detailed comparative analysis, showing how his rhythmic vocabulary contributes to the distinct sonic identity of the instrument.

266. (B) To catalog Karnatak performers' stylistic contributions
The digitization project was established by a national cultural archive to systematically organize the stylistic contributions of Karnatak performers. By creating an academic database, the project aims to catalog the unique methodologies and historical recordings of both vocalists and instrumentalists. This effort ensures that essential primary sources remain accessible for pedagogical research and the continued exploration of classical performance.

267. (B) Primary sources for classical vocal frameworks
The archival recordings of Bharat Ratan Subbalakshmi were given high priority by researchers in the digitization project. They were categorized as essential primary sources for the

associated with Mogubai Kurdikar and Kesar Bai Kerkar. Their unique approaches to vocal music are seen as critical components for maintaining the integrity of North Indian vocal traditions. By studying these figures, the committee ensures that their specific educational lineages are preserved and properly categorized within curricula.

285. (B) Dedicated modules focused on vocal techniques
To fully understand the structural impact of Mallikarjun Mansoor and Abdul Karim Khan, the conference archivists recommended the creation of dedicated academic modules. These modules focus specifically on the vocal techniques demonstrated by these performers. This focused approach allows students to explore the complex phrasing and pedagogical frameworks that define their mastery, ensuring their contributions remain a central subject.

286. (B) Dynamic expression
The doctoral program prioritized documenting Faiyaz Khan and Bhimsen Joshi to better understand dynamic expression in vocal performance. Their techniques are viewed as fundamental examples of how intensity and nuance are applied in classical traditions. By systematically reviewing their work, researchers can evaluate how individual performance styles contribute to the broader understanding of emotive power within the academic study.

287. (A) Gangubai Hangal and Malini Rajurkar
Within the research program's methodological framework, a comparative analysis was performed on the melodic phrasing of Gangubai Hangal and Malini Rajurkar. This study aimed to identify the specific stylistic differences and similarities in their vocal articulation. Such comparative research is essential for documenting how various masters interpret melodic structures, providing a deeper understanding of diversity within North Indian vocal traditions.

288. (A) Kishori Amonkar
The archival team required a critical review of the pedagogical innovations introduced by Kishori Amonkar. This review is a mandatory part of the institutional curriculum designed for the research program. By analyzing her unique approach to teaching and performance, scholars aim to understand how her methodologies have influenced modern vocal standards and the structural evolution of classical music traditions.

289. (C) Aamir Khan
The research program analyzed archival recordings to investigate structural pacing and rhythm in vocal performance. Scholars noted that Aamir Khan had a profound influence on these specific elements. His recorded works serve as a primary subject for understanding how time and rhythm are managed in complex vocal compositions, making his methodology essential for any advanced inquiry into North Indian traditions.

290. (D) Foundational texts for advanced academic inquiry
The doctoral research program considers the methodologies of the listed vocalists to be foundational texts. These works are essential for conducting advanced academic inquiry into the structural and philosophical aspects of the tradition. By treating these documented performances as primary sources, the program ensures that future musicological research is based on the rigorous analysis of established classical performance frameworks.

291. (B) To preserve the choreographic frameworks of eminent Indian Dancers
The documentation project initiated by the national cultural academy was primarily aimed at preserving the choreographic frameworks of legendary Indian dancers. By codifying their pedagogical contributions, the research division intended to establish a standardized curriculum. This effort ensures that the historical and structural elements of classical dance are archived, providing a reliable academic foundation for the study of performance.

292. (A) Acchan Maharaj and Lacchu Maharaj
In the initial phase of the documentation project, researchers focused on the foundational techniques of Acchan Maharaj and Lacchu Maharaj. The study provided a detailed analysis of their distinct approaches to rhythmic footwork and expressive storytelling. These elements are considered essential to the dance tradition, and documenting them helps in creating a

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276. (A) Allauddin Khan and Vilayat Khan
The syllabus committee initiated the curriculum by institutionalizing the study of Allauddin Khan and Vilayat Khan. They were recognized for their pivotal roles in defining the performance frameworks of North Indian instrumental music. Their work provides the core methodological foundation for the syllabus, ensuring that students learn the fundamental techniques and stylistic variations that have historically shaped instrumental pedagogy.

277. (D) Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, and Amajad Ali Khan
For advanced students, the research committee mandated the use of specific archival recordings as primary source material. These recordings include the works of Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, and Amajad Ali Khan. Utilizing these historical performances allows students to conduct a deep analysis of instrumental mastery, fostering a sophisticated understanding of the structural and rhythmic complexities present.

278. (B) By examining bowing techniques of V.G. Jog, D.K. Datar, and N Rajam
The curriculum addressed the study of bowed instruments through a targeted examination of specific techniques. Researchers analyzed the bowing methods utilized by V.G. Jog, D.K. Datar, and N Rajam to establish pedagogical standards. This technical review ensures that the nuances of melodic articulation on bowed instruments are formally documented and integrated into the broader framework of instrumental music education.

279. (C) Hari Prasad Chourasiya and Pannalal Ghosh
In a specialized module of the instrumental curriculum, scholars focused on the structural innovations within flute performance. The analysis was strictly limited to the methodologies of Hari Prasad Chourasiya and Pannalal Ghosh. By documenting their unique contributions, the institute ensures that the evolution of wind instrument techniques is preserved, highlighting their essential roles in shaping the modern pedagogical landscape.

280. (D) Their methodologies form the core of North Indian instrumental studies
The academic board concluded that the techniques and methodologies developed by the identified group of masters constitute the core of North Indian instrumental studies. This consensus highlights that studying these specific performers is vital for maintaining pedagogical integrity. Their collective work serves as the primary standard for curriculum development, providing a comprehensive framework for both foundational and advanced student research.

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281. (C) Bismillah Khan and Ali Hussain
During the musicological conference, the structural frameworks of Bismillah Khan and Ali Hussain were identified as vital. Their work is considered essential for an academic understanding of specific wind instrument traditions. By analyzing their performance styles, researchers can document the historical evolution and technical standards necessary for incorporating these instruments into a comprehensive and rigorous university level music curriculum.

282. (D) Siddharam Jadhav
To create an all-inclusive instrumental database, the conference committee cataloged the stylistic contributions of Siddharam Jadhav. This systematic documentation ensures that his unique performance methodologies are preserved for future research. His inclusion highlights the conference's goal of identifying key performers whose work represents a significant branch of the instrumental tradition, contributing to the overall diversity of pedagogical materials.

283. (A) Krishna Rao Shankar Pandit
When the conference shifted its focus to vocal music, scholars performed a detailed analysis of historical recordings. They specifically examined the vocal phrasing techniques utilized by Krishna Rao Shankar Pandit. This study is crucial for establishing guidelines for vocal documentation, as it allows researchers to define the structural nuances and traditional pedagogical approaches that characterize his specific performance school.

284. (B) Mogubai Kurdikar and Kesar Bai Kerkar
The academic review highlighted the importance of researching the distinct pedagogical methods

37. Which famous Pakhawaj player is historically credited with elevating the Kudau Singh Gharana?
(A) Purushottam Das
(B) Nana Panase
(C) Pandit Kudau Singh
(D) Ayodhya Prasad

38. Consider the following statements about the utility of Tabla in Film Music:
I. It strictly adheres to pure traditional Qaida forms only.
II. It adapts rhythmic patterns to suit the mood and lyrics.
III. It frequently combines with Western rhythm instruments.
IV. It utilizes shortened, catchy rhythmic fillers.
V. It is entirely obsolete in modern film scoring.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) III, IV and V
(D) I, IV and V

39. In the context of Tabla playing, which of the following does the accompaniment usually avoid during Sugam Sangeet?
(A) Keeping a steady and consistent musical tempo
(B) Playing 'Keharwa' or 'Dadra' traditional talas
(C) Using the left drum (Bayan) for pitch modulation
(D) Mathematical calculations and heavy Tihais

40. Consider the following statements regarding the institutionalization of music:
I. It shifted music education from the Gurukul system to a structured syllabus.
II. Pandit Vishnu Narayan Bhatkhande played a key role.
III. It restricted music strictly to royal families.
IV. Universities established formal degrees like B.Mus and M.Mus.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

41. The Gandharva Mahavidyalaya was founded to propagate classical music by which renowned visionary?
(A) V. N. Bhatkhande
(B) Ravi Shankar
(C) V. D. Paluskar
(D) Zakir Hussain

42. Which prominent institution is primarily known as a premier university exclusively dedicated to music and fine arts in Chhattisgarh?
(A) Indira Kala Sangeet Vishwavidyalaya, Khairagarh
(B) The famous Banaras Hindu University in Varanasi
(C) The central Delhi University in the national capital
(D) The historic Visva-Bharati University in Bengal

43. Which statement identifies a correct pair regarding a prominent Guru and his Gharana?
(A) Pandit Kishan Maharaj - Delhi Gharana
(B) Ustad Alla Rakha - Lucknow Gharana
(C) Pandit Samta Prasad - Punjab Gharana
(D) Ustad Ahmedjan Thirakwa - Farrukhabad Gharana

44. Identify the incorrect pair of an academician/ performer and their primary instrument.
(A) Ustad Zakir Hussain - Tabla
(B) Pandit Anindo Chatterjee - Pakhawaj
(C) Pandit Bhavani Shankar - Pakhawaj
(D) Pandit Kumar Bose - Tabla

45. Consider the following statements regarding renowned professors and gurus:
I. Guru Shishya Parampara remains relevant even within modern institutional frameworks.
II. Academicians rarely publish written notations or texts.
III. Prominent gurus often serve as visiting professors in global universities.
IV. Institutions like ITC Sangeet Research Academy blend traditional training with modern support.
V. Universities strictly prohibit the teaching of Gharana specific styles.
Which of the above statements are correct?
(A) II, III and V

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comprehensive pedagogical record of their individual styles.

293. (C) Sitara Devi and Gopi Krishna
The academic committee evaluated the dynamic performance styles of Sitara Devi and Gopi Krishna. Their archival footage was categorized as essential material for advanced choreographic research. By studying these recordings, scholars can analyze the complexities of their movement and expression, ensuring that their influential performance methodologies are available for high-level academic study and the continued evolution of dance.

294. (D) For their structural innovations and dance pedagogy
The inclusion of Birju Maharaj and Durga Lal in the documentation project was mandated due to their significant influence on the field. The researchers emphasized their structural innovations and their lasting contributions to dance pedagogy. By documenting their methodologies, the academy ensures that the specific technical standards they established remain central to the academic curriculum and the preservation of dance.

295. (C) Kalyani Kutti Amma
The final module of the academy's project centered on the choreographic preservation efforts related to Kalyani Kutti Amma. This specialized study highlighted her unique contributions to the dance tradition. By documenting her specific techniques and structural frameworks, the researchers concluded the project with a comprehensive view of the essential figures required to understand the evolution of classical Indian dance.

296. (B) Recognition of National and International Awardees
The interdisciplinary research group focused on analyzing the socio-cultural recognition of performers. The study specifically investigated National and International Awardees in various artistic fields, including music and dance. By evaluating how these honors influence archival priorities, the researchers sought to understand the mechanisms through which performance traditions are institutionalized and preserved within a formal, university level framework.

297. (D) Percussion instrumentalists
The researchers' analytical framework suggests that the recognition given to percussion instrumentalists plays a major role in institutional documentation. The study argues that the awards received by these specific performers often dictate which traditions are prioritized for archival preservation. This finding highlights the need for a balanced approach to documenting complex rhythmic traditions and their impact on academic curricula.

298. (A) Subjects of university curricula and preservation grants
According to the research findings, awardees in classical and folk performing arts often become the central subjects of university curricula. Additionally, these recognized performers are frequently the recipients of institutional preservation grants. This indicates that national and international awards serve as a key mechanism for determining which performance methodologies are formally studied and protected for future exploration.

299. (C) Complex rhythmic traditions
The case study conducted a critical examination of how national and international awards influence the documentation process. It focused specifically on the impact these honors have on the preservation of complex rhythmic traditions. The researchers concluded that recognition often leads to increased institutional focus on certain percussion and rhythmic structures, thereby shaping the historical record of performance styles.

300. (B) To maintain a special reference to percussion instrumentalists
For future academic research, the study recommends maintaining a special reference to percussion instrumentalists when analyzing the impact of institutional awards. This recommendation stems from the observation that the recognition of these performers significantly affects preservation priorities. By focusing on this group, scholars can better understand the broader implications of awards on the survival of classical methodologies.

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CHAPTER 10

Detailed Study of Gharanas and Institutional System in Music

1. The term 'Baaj' in the context of Indian percussion primarily defines which of the following?
(A) The structural design of the wooden drum shell
(B) Specific stylistic execution and playing technique
(C) The underlying melodic framework of a composition
(D) The specific rhythmic cycle used during the performance

2. Which of the following is considered the fundamental requirement for the establishment of a recognized 'Gharana' in traditional Indian music?
(A) Consistent style for at least three generations
(B) A formal written constitution of operational rules
(C) Official recognition from the central government
(D) Active participation in contemporary film music

3. Identify the correct statement regarding the primary classification of Tabla playing styles.
(A) It is divided strictly into Northern and Southern styles
(B) It consists solely of specialized vocal accompaniments
(C) Bandh Baaj (Delhi/Ajarada) and Khula Baaj (Purbi)
(D) It does not utilize any specific hand techniques or methods

4. Which of the following statements about the Delhi Gharana is incorrect?
(A) It is known as the parent Gharana of Tabla.
(B) It heavily emphasizes the use of the 'Syahi' and 'Maidan'.
(C) It relies primarily on the index and middle fingers.
(D) It is widely recognized as 'Chat-ka-Baaj'.

5. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): Delhi Gharana is frequently referred to as 'Bandh Baaj'.
Reason (R): The playing technique produces resonant, open, and heavy tones using the entire palm.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. The term 'Purbi Baaj' is best applied to which of the following pairs of Gharanas?
(A) Delhi and Ajarada
(B) Lucknow and Farrukhabad
(C) Punjab and Delhi
(D) Ajarada and Punjab

7. Identify the correct pair of Gharana and its recognized founder.
(A) Benaras - Kallu Khan
(B) Lucknow - Sidhar Khan
(C) Ajarada - Ram Sahai
(D) Farrukhabad - Haji Vilayat Ali Khan

8. Which of the following pairs incorrectly matches a Gharana with its fundamental characteristic?
(A) Benaras - Extensive use of closed (Bandh) bols
(B) Delhi - Extensive use of Kinar
(C) Lucknow - Influence of Kathak dance
(D) Punjab - Strong Pakhawaj influence

9. In the context of Tabla playing, 'Varna Nikas' refers to the exception of which element?

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(A) Traditional sound production technique
(B) Precise finger placement on the skin
(C) Instrument tuning with a hammer
(D) Standard hand posture on the drum head

10. Match the Tabla Gharanas in List I with their corresponding Founders in List II:
List I: Tabla Gharanas
P. Benaras
Q. Ajarada
R. Lucknow
S. Delhi
List II: Founders
1. Sidhar Khan Dhari
2. Modu and Bakshu Khan
3. Kallu and Miru Khan
4. Pt. Ram Sahai
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

11. Which playing technique is highly essential to achieve the precise tonal quality of the Ajarada Gharana?
(A) Striking the drum surface solely with the thumb
(B) Playing strictly on the central Syahi of the Dayan
(C) Using a wooden stick to strike the drum head
(D) Complex left hand use with continuous meend

12. Read the following statements and choose the correct option.
Statement I: The Ajarada Gharana originated as an offshoot of the Delhi Gharana.
Statement II: Ajarada compositions frequently utilize complex off-beat rhythms (Aad Laya).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

13. While executing 'Dha' in the Delhi style, how is the right hand typically positioned?
(A) Entire palm rests fully on the syahi area
(B) Four fingers strike the maidan part simultaneously
(C) Index on kinar, ring finger on syahi
(D) The thumb heavily presses the outer kinar rim

14. Which scenario accurately represents the application of the concept 'Khula Baaj'?
(A) Playing softly on the edge for a Thumri rendition
(B) Damping the left drum face entirely during a performance
(C) Avoiding the use of the left drum face throughout the recital
(D) Full-handed resonant strokes for Dhrupad-style adaptations

15. Consider the following statements regarding the Farrukhabad Gharana:
I. It was founded by Haji Vilayat Ali Khan.
II. It is known for its extensive repertoire of complex Gats.
III. It strictly uses the two-finger technique of Delhi.
IV. It blends elements of Delhi and Lucknow styles.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

16. The distinct stylistic evolution of the Lucknow Gharana was primarily a result of its association with which art form?
(A) Dhrupad singing
(B) Kathak dance
(C) Carnatic Veena
(D) Rabindra Sangeet

17. Which Pakhawaj tradition deeply influenced the foundational playing style of the Benaras Tabla Gharana?
(A) Nana Panase
(B) Kudau Singh
(C) Nathdwara
(D) Punjab

18. Consider the following statements about the Punjab Gharana:
I. It was founded by Lala Bhawanidas.
II. Its techniques are heavily influenced by Pakhawaj.
III. It frequently employs complex mathematical

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fractional laykaris.
IV. It uses completely different bols not found in other styles.
V. Ustad Alla Rakha was a prominent exponent of this Gharana.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

19. The Nana Panase Gharana is fundamentally associated with which traditional percussion instrument?
(A) Tabla
(B) Mridangam
(C) Pakhawaj
(D) Dholak

20. Which feature is exceptionally prominent in the playing technique of the Kudau Singh Pakhawaj Gharana?
(A) Soft, lyrical finger strokes during a slow performance
(B) Usage of a plectrum to strike the drum surface
(C) Complete absence of the left-hand bass modulation
(D) Vigorous strokes and complex Parans

21. What is the fundamental characteristic that differentiates a 'Peshkar' from a 'Qaida'?
(A) Peshkar has a rigid and unalterable structure
(B) Peshkar does not use the left drum (Bayan) at all
(C) Cross-rhythmic variations and spontaneous expansion
(D) Peshkar is always played at the end of a recital

22. In traditional Tabla solo repertoire, which composition is typically presented first?
(A) Gat
(B) Peshkar
(C) Rela
(D) Tihai

23. Which statement accurately identifies a correct characteristic of a 'Qaida'?
(A) It consists only of brief and non-expandable phrases
(B) It is exclusively played in a very fast tempo
(C) It does not follow the rules of Tali and Khali
(D) Theme (Mukh) and variations (Paltas) ending in Tihai

24. Which of the following is an incorrect statement regarding the 'Rela' composition?
(A) Simulates the sound of rushing water or a train
(B) It is played in a rapid and continuous musical tempo
(C) It often utilizes syllables like 'Tirakita' or 'Dhiradhira'
(D) It strictly avoids the use of variations called Paltas

25. Arrange the following compositions in the correct chronological order as they are traditionally performed in a standard Tabla solo recital:
I. Gat
II. Peshkar
III. Qaida
IV. Rela
(A) II, III, IV, I
(B) III, II, I, IV
(C) II, III, I, IV
(D) I, II, III, IV

26. Identify the correct pair of composition and its primary structural feature.
(A) Pre-composed, fixed, non-expandable structure
(B) Tukada - Systematic expansion using various Paltas
(C) Rela - A slow and improvisational introductory piece
(D) Laggi - Complex and heavy Pakhawaj syllables

27. Identify the incorrect pair regarding compositions and their associated musical genres.
(A) Laggi - Semi-classical Thumri and Dadra
(B) Paran - Traditional Dhrupad accompaniment
(C) Qaida - Standard traditional Tabla Solo
(D) Fast-paced Bhajan accompaniment

28. Which of the following compositions is an exception to the rule of systematic expansion (Vistar)?

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(A) Qaida
(B) Gat
(C) Peshkar
(D) Rela

29. Which option provides the most appropriate definition of a 'Chakradar'?
(A) A simple rhythmic phrase played only once
(B) A composition played only on the left drum face
(C) Composition repeated exactly three times to end on Sam
(D) A continuous and rapid roll of drum syllables

30. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The 'Paran' is rarely played in the pure Delhi Gharana repertoire.
Reason (R): Paran compositions consist of heavy, resonant Pakhawaj syllables which contradict the delicate 'Kinara' technique of Delhi Baaj.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. The competency to execute a 'Tihai' accurately requires a player to master which of the following?
(A) Mathematical division of the rhythmic cycle
(B) Melodic improvisation within a specific raga
(C) Vocal pitch matching with the primary soloist
(D) Changing the drum tuning continuously during play

32. Read the following statements and choose the correct option.
Statement I: 'Laggi' is typically played in vilambit laya during a classical vocal performance.
Statement II: 'Laggi' features brisk, catchy, and repetitive rhythmic patterns primarily used in semi-classical music.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

33. Which case accurately reflects the application of a 'Gat'?
(A) An accompanist responding to a Thumri singer's phrase
(B) Pre-composed rhythmic poetry with intricate laykari
(C) A player expanding a basic phrase using many paltas
(D) Playing continuous slow beats for a standard Bhajan

34. The cause of the intricate, fast-paced 'Ladi' in Benaras Gharana is fundamentally tied to its application in:
(A) Instrumental Jhala and Semi-classical forms
(B) Traditional Dhrupad singing in the slow style
(C) Fast-paced Tarana singing with complex syllables
(D) Pure classical slow Khayal with rhythmic nuance

35. Match the compositional forms in List I with their primary nature in List II:
List I: Compositional Forms
P. Qaida
Q. Tukada
R. Laggi
S. Peshkar
List II: Primary Nature
1. Brief, fixed composition ending in a Tihai
2. Slow, graceful structural improvisation
3. Strict rule-bound expansion
4. Lively, repetitive patterns for light music
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

36. Tabla's role in classical Khayal music is primarily defined by which of the following functions?
(A) Providing the main melodic line of the raga
(B) Playing loud Pakhawaj Parans over the vocalist
(C) Tuning to a drone without any rhythmic pulse
(D) Fundamental rhythmic cycle and subtle accompaniment

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academic study of classical vocal frameworks. Her documented performances serve as a foundational standard, allowing scholars to analyze the rigid taxonomy and regional origins that define the classical Karnatak tradition in musicology.

268. (A) Bal Muralikrishnan
To ensure the preservation of advanced pedagogical materials, the academic committee conducted an analysis of Bal Muralikrishnan. The study focused on the structural complexities and melodic innovations he introduced to the tradition. Documenting these specific methodologies provides an indispensable foundation for musicological studies, ensuring that his unique influence on performance standards is maintained for future generations of students.

269. (C) Between vocal traditions and instrumental adaptations
The case study conducted by the national cultural archive highlighted a significant relationship within Karnatak music. It emphasized the critical intersection between established vocal traditions and their subsequent instrumental adaptations. Understanding this connection is vital for researchers as they classify performers based on stylistic origins. This intersectional approach allows for a more comprehensive analysis of melodic framework transitions.

270. (D) Their regional and stylistic origins
To organize the vast archive of Karnatak music, researchers implemented a rigid taxonomy for performer classification. This system specifically categorizes vocalists and instrumentalists based on their regional and stylistic origins. By using these criteria, the project provides a structured database that reflects the diversity of the tradition while allowing for precise academic study of specific schools of performance and lineage.

271. (C) A detailed acoustical analysis of S. Balchandar
The research grant was designed to investigate Karnatak instrumental traditions and preserve their performance methodologies. The investigators began the study by performing a detailed acoustical analysis of S. Balchandar. This initial phase focused on his unique approach to melodic articulation. Such analysis provides a scientific and technical foundation for understanding how individual masters shape the sonic qualities of their instruments.

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272. (B) Lalgudi Jairaman and T.N. Krishnan
As part of the university research grant, scholars cataloged the specific techniques associated with key string instrumentalists. Lalgudi Jairaman and T.N. Krishnan were documented for their significant developments in performance standards. Their methodologies are considered foundational to the academic study of Karnatak music. By analyzing their influences, the study highlights how specific techniques have evolved and shaped contemporary practices.

273. (D) Umayalpuram Shivraman
To better understand the evolution of rhythmic accompaniment, the research committee analyzed the pedagogical frameworks created by Umayalpuram Shivraman. His teaching structures are vital for documenting the transition and refinement of percussive techniques within Karnatak music. His work serves as a primary example of how rhythmic mastery is institutionalized and passed down, providing a critical model for future musicological research.

274. (A) Rhythmic and structural innovations
The academic committee focused on the rhythmic complexities and structural innovations introduced by Palghat Raghu and Palghat Mani Iyer. These percussionists are recognized for their mastery of timing and their ability to redefine traditional accompaniment patterns. By documenting their specific contributions, the study ensures that these foundational elements of Karnatak rhythm are preserved within a formal, academic framework for research.

275. (C) Karnatak instrumental music
The techniques developed by Lalgudi Jairaman and T.N. Krishnan are identified as essential components of the curriculum. The researchers concluded that their methodologies are foundational to the formal academic study of Karnatak instrumental music. Understanding their work allows students and scholars to grasp the structural standards and stylistic nuances that define the instrumental tradition's evolution and its continuing academic relevance.

(B) I, II and IV
(C) I, III and IV
(D) III, IV and V

46. An exception to the strict adherence of a single Gharana's technique can be seen in which modern approach?
(A) Playing exclusively the ancestral family repertoire
(B) Refusing to perform with artists of other styles
(C) Banning the use of the left drum (Bayan)
(D) Adapting techniques from multiple Gharanas

47. Which is the most appropriate description of the role of 'Sangeet Natak Akademi'?
(A) National academy for performing arts offering recognition
(B) It acts as a major commercial record label
(C) It primarily produces Bollywood film music scores
(D) It functions as a central university granting PhDs

48. Competency in playing the 'Laggi' requires exceptional mastery over:
(A) Slow and heavy Pakhawaj strokes on the skin
(B) Rapid finger-work and continuous stamina
(C) Complex vocal Alap improvisation in a raga
(D) Changing instrument strings rapidly during a solo

49. Read the following statements and choose the correct option.
Statement I: Prayag Sangeet Samiti is a major institution conducting music examinations across India.
Statement II: It strictly restricts its examinations to the Carnatic music system.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

50. In a typical classical recital case-study, if a Tabla player transitions from a Vilambit Ektaal Theka to complex mathematical cross-rhythms, they are primarily demonstrating:
(A) Upaj and Laykari
(B) Ignorance of the Tala
(C) Disregard for the vocalist
(D) Tuning adjustments

51. The primary cause for the evolution of the Ajarada Gharana's distinct technique was:
(A) The need to play entirely without using fingers
(B) The direct influence of Western military brass bands
(C) Using the Bayan to complement Delhi's style
(D) The total lack of available high-quality instruments

52. What defines the specific 'Varna Nikas' of the 'Na' bol in the Delhi Gharana?
(A) Striking the syahi with the whole hand surface
(B) Striking the maidan with the side of the thumb
(C) Producing a resonant sound on the left drum (bayan)
(D) Strike kinar with index finger while damping syahi

53. Which traditional term is used for the rhythmic filler played between vocal phrases in semi-classical music?
(A) Laggi
(B) Gat
(C) Mukhda
(D) Theka

54. Which statement correctly describes the Lucknow Gharana's approach to the 'Syahi'?
(A) It is strictly avoided in all compositions
(B) Focus on resonant 'Thapi' strokes over Syahi/Maidan
(C) It is only struck with a specialized wooden stick
(D) It is played solely with the tip of the thumb

55. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The Punjab Gharana exhibits a highly profound Pakhawaj influence.
Reason (R): Its founders and early masters were originally traditional Pakhawaj players before adapting to the Tabla.
(A) Both A and R are true and R is the correct

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92. Competency in distinguishing Gharanas allows one to recognize that 'Dhir Dhir' bols played with a dense, heavy, closed hand are a signature of which Gharana's Relas?
(A) Delhi
(B) Benaras
(C) Lucknow
(D) Ajarada

93. Read the following statements and choose the correct option.
Statement I: The Lucknow Gharana originated as an evolution of the Delhi style, adapted to suit the grand, expressive requirements of Kathak dance.
Statement II: The Lucknow Baaj entirely discarded the use of the 'Syahi' in its compositions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

94. In a scenario where a composer wants to create a fast, rushing train-like effect in film music using Tabla, which traditional compositional form are they mimicking?
(A) Peshkar
(B) Gat
(C) Tukada
(D) Rela

95. Consider the following statements about the Institutional System in Music:
I. It has democratized music learning, making it accessible outside traditional musical families.
II. It focuses purely on practical performance, entirely ignoring theory.
III. It awards recognized academic degrees such as B.A., M.A., and Ph.D. in Music.
IV. It preserves musical knowledge through published books and notations.
V. It has completely eradicated the Guru-Shishya Parampara in India.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and V
(C) II, III and IV
(D) I, IV and V

96. The cause of the distinctive structural format of the Farrukhabad Gharana's Peshkar is often attributed to its focus on:
(A) Adherence to strict and unchanging rhythmic symmetry
(B) Gat-like phrasing and intricate rhythmic divisions
(C) Using purely Pakhawaj syllables on the Tabla drums
(D) Playing the entire composition without using the Bayan

97. The traditional definition of a 'Gharana' requires the lineage to possess an exclusive repertoire and a distinct, recognizable:
(A) A specific dress code for all performers
(B) Distinct Varna Nikas (playing technique)
(C) A unique regional language of daily speech
(D) A particular brand or maker of the instrument

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98. Who among the following was fundamentally responsible for elevating the Kudau Singh Gharana and participated in legendary musical duels?
(A) Pandit Kudau Singh
(B) Zakir Hussain
(C) Anindo Chatterjee
(D) Kanthe Maharaj

99. Which is a correct statement regarding the historical development of the Punjab Gharana?
(A) It heavily influenced the creation of the Delhi style
(B) It was founded by Haji Vilayat Ali Khan of Farrukhabad
(C) Pakhawaj techniques with regional rhythmic idioms
(D) It solely uses the two-finger technique of the Delhi style

100. Which statement incorrectly characterizes the utility of Tabla in modern fusion music?
(A) It blends traditional rhythms with Western time signatures.
(B) It explores polyrhythmic structures with global percussion.
(C) It adapts its tonal range using modern amplification.
(D) Strictly adheres to Vilambit Khayal accompaniment

(D) Sugam Sangeet Keharwa variations for light songs

65. Consider the following statements about 'Varna Nikas':
I. It refers to the physical mechanics of sound production on the drum.
II. Delhi Gharana emphasizes precise two-finger Varna Nikas.
III. It remains entirely identical across all Gharanas.
IV. Open hand Varna Nikas is a trait of the Purbi Baaj.
Which of the above statements are correct?
(A) II, III and IV
(B) I, II and IV
(C) I, III and IV
(D) I, II and III

66. The cause of the rich, deep resonant tone on the Bayan in Ajarada playing is:
(A) Continuous meend and specific wrist pressure
(B) The exclusive use of the thumb on the skin
(C) Striking the wooden shell of the drum instead
(D) Removing the Syahi patch from the left drum head

67. The term 'Baaj' is etymologically derived from which concept?
(A) To construct
(B) To sing
(C) To strike or to play (Bajana)
(D) To tune

68. Who among the following was fundamentally responsible for documenting and researching Tabla repertoires during the early institutional era?
(A) Munshi Shyam Sunder
(B) Bhagwandas
(C) Swami Haridas
(D) Dr. Aban E. Mistry

69. Which is a correct statement regarding the historical development of the Benaras Gharana?
(A) It developed entirely independent of other musical styles
(B) It was originally a strictly South Indian tradition
(C) Modified Lucknow style with heavy Pakhawaj elements
(D) It solely uses the delicate Delhi fingering techniques

70. Consider the following statements about the utility of Tabla in various forms:
I. In Dhrupad, Tabla is the primary accompanying instrument.
II. In Khayal, Tabla provides a continuous rhythmic framework.
III. In Thumri, the Tabla playing incorporates lyrical, emotive rhythmic variations (Laggi).
IV. In Ghazal, the Tabla emphasizes the poetry without overpowering the singer.
V. In Film music, Tabla often uses non-traditional hybrid beats.
Which of the above statements are correct?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, IV and V

71. Which statement incorrectly describes the Farrukhabad Gharana's playing technique?
(A) It makes prominent use of the ring finger on the Syahi.
(B) It features complex hand movements and heavy Bayan usage.
(C) It employs syllables like 'Dhin' and 'Dha' powerfully.
(D) Bandh Baaj restricted strictly to the Kinara

72. Identify the correct pair regarding an institution and its geographical location.
(A) Bhatkhande Sanskriti Vishwavidyalaya - Lucknow
(B) Gandharva Mahavidyalaya - Chennai
(C) ITC Sangeet Research Academy - Delhi
(D) Prayag Sangeet Samiti - Varanasi

73. Identify the incorrect pair regarding technical terms.
(A) Maidan - The middle un-pasted area of the drum head
(B) Syahi - The black central tuning patch on the skin
(C) Wooden peg used for tuning the drum
(D) Kinar - The outer leather rim of the drum head

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74. Which of the following is an exception to the defining characteristics of a 'Tukada'?
(A) Extensive improvisational expansion lasting several minutes
(B) It is a short and crisp rhythmic composition
(C) It typically concludes with a rhythmic Tihai
(D) It is highly popular in Kathak dance accompaniment

75. Arrange the following eminent Tabla/Pakhawaj exponents in the correct chronological order of their historical era:
I. Sidhar Khan Dhari
II. Ram Sahai
III. Ustad Ahmedjan Thirakwa
IV. Ustad Zakir Hussain
(A) II, I, III, IV
(B) I, III, II, IV
(C) I, II, IV, III
(D) I, II, III, IV

76. The most appropriate description of a 'Chakradar Paran' is:
(A) A soft, vocal-style composition played only once
(B) Pakhawaj composition repeated three times to land on Sam
(C) A composition played only on the left drum face
(D) A continuous and rapid roll of drum syllables

77. Competency in understanding Gharana lineage requires knowing that the Ajarada Gharana founders Kallu and Miru Khan were originally disciples of:
(A) Pandit Ram Sahai
(B) Kudau Singh
(C) Sitab Khan (of Delhi tradition)
(D) Miyan Bakhshu

78. Read the following statements and choose the correct option.
Statement I: The role of a university in propagating music includes creating standardized syllabi and conducting formal research.
Statement II: Traditional Gharana purists initially embraced university music education without any resistance.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

79. In an application scenario, to properly accompany a classical 'Tappa', a Tabla player must be proficient in which specific Tala and its rapid variations?
(A) Punjabi / Sitarkhani (Addha) Tala
(B) Jhoomra - used for very slow vocal khayal
(C) Roopak - used for medium tempo vocal pieces
(D) Chautal - used for traditional dhrupad singing

80. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): Pakhawaj accompaniment is preferred over Tabla for pure traditional Dhrupad vocal recitals.
Reason (R): The open, deep, and continuous resonant tones of the Pakhawaj complement the majestic and serious nature of Dhrupad.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

81. The cause of the rhythmic complexity in Punjab Gharana's Gats and Parans is heavily attributed to its:
(A) Direct influence from Western symphonic orchestral music
(B) Roots in Pakhawaj and regional mathematics
(C) Exclusive accompaniment to soft and lyrical Ghazals
(D) Total lack of string instrument melodic accompaniment

82. Which of the following defines the 'Varna Nikas' of 'Ti-Ta' in standard Delhi Qaidas?
(A) Syahi center with middle/ring and index fingers
(B) Played with full flat hands on the skin
(C) Played exclusively on the left drum (Bayan)
(D) Played by scratching the Maidan with the nail

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83. Identify the primary characteristic of the 'Nana Panase' Gharana of Pakhawaj.
(A) It originated in the eastern region of Bengal
(B) It never uses the Syahi patch on the drum
(C) Vigorous strokes and intricate mathematical laykari
(D) It is solely used for modern cinematic music

84. Which statement is correct regarding the Benaras Gharana's unique posture and technique?
(A) The players avoid using the left drum (Bayan) entirely
(B) The players use a mechanical pedal for the left drum
(C) The players strictly use only the index finger on the right
(D) Raised right knee and full-hand strokes

85. Match the compositions in List I with their dominant rhythmic feel in List II:
List I: Compositions
P. Rela
Q. Peshkar
R. Paran
S. Gat
List II: Rhythmic Feel
1. Heavy, majestic, and vigorous
2. Rapid, continuous, and fluid
3. Syncopated, intricate, pre-set poetry
4. Expansive, gliding, introductory
(A) P-4, Q-2, R-3, S-1
(B) P-1, Q-3, R-2, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

86. Which is an incorrect statement about the 'Gat' composition?
(A) It is usually pre-composed and memorized by heart
(B) Relies heavily on spontaneous, on-the-spot paltas
(C) It often highlights complex cross-rhythms called Laykari
(D) Farrukhabad Gharana is famous for its intricate Gats

87. Identify the correct pair regarding the structural rules of Tabla compositions.
(A) Peshkar - Must always end without a final Tihai
(B) Rela - Played in a very slow (Vilambit) Laya only
(C) Tukada - Contains extensive and systematic Vistar (expansion)
(D) Only syllables from theme used for variations

88. Identify the incorrect pair regarding academicians/institutions.
(A) Indira Kala Sangeet Vishwavidyalaya - Located in Mumbai
(B) V.D. Paluskar - Gandharva Mahavidyalaya
(C) V.N. Bhatkhande - Marris College of Music (now Bhatkhande Univ)
(D) Sangeet Natak Akademi - Ministry of Culture, Govt of India

89. Which aspect is an exception when considering the utility of Tabla in Sugam Sangeet?
(A) Enhancing the lyrical mood of the composition
(B) Maintaining a steady and groove-oriented rhythm
(C) Solo Chakradar Tihais that pause the song
(D) Providing subtle rhythmic variations called Mukhdas

90. Consider the following statements about the 'Laggi-Ladi' playing style:
I. It is primarily used during the climax of Thumri, Dadra, and Hori.
II. It is characterized by fast, repetitive, and catchy 4/4 or 6/8 patterns.
III. Benaras Gharana is highly acclaimed for this style.
IV. It is strictly forbidden in Semi-classical music.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

91. The most appropriate context for performing a 'Peshkar' is:
(A) At the very end of a fast recital to conclude
(B) During the Alap phase of a slow Dhrupad singer
(C) As a fast rhythmic filler in a lyrical Ghazal
(D) Introductory composition establishing tempo and mood

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Which of the following statements about the Farrukhabad Gharana is incorrect?
(A) It forbids the playing of 'Qaida'.
(B) It is highly famous for its intricate and numerous 'Gats'.
(C) It utilizes the 'Khula Baaj' style extensively.
(D) Ustad Keramatullah Khan was a renowned exponent.

57. Identify the correct pair associating an institutional system with its foundational purpose.
(A) Sangeet Natak Akademi - Conducting university grade examinations
(B) ITC SRA - Exclusively promoting commercial film music
(C) Standardization of music education and notation
(D) Prayag Sangeet Samiti - Operating within Allahabad city limits only

58. Identify the incorrect pair regarding compositions.
(A) Tihai - Played twice to conclude a section
(B) Rela - Continuous, flowing rhythm
(C) Peshkar - Improvisational opening
(D) Paran - Heavy syllables from Pakhawaj

59. Which playing technique (Varna Nikas) is generally an exception in standard classical Tabla performance?
(A) Gliding the wrist on the Bayan for meend
(B) Striking the Kinar with the index finger only
(C) Striking the Syahi with the middle and ring fingers
(D) Plucking the straps to create a melody

60. Match the Tabla Maestros in List I with their primary Gharanas in List II:
List I: Tabla Maestros
P. Ustad Habibuddin Khan
Q. Ustad Wajid Hussain Khan
R. Pandit Samta Prasad
S. Ustad Tari Khan
List II: Gharanas
1. Punjab
2. Ajarada
3. Lucknow
4. Benaras
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

61. The most appropriate term for a rhythmic sequence designed to conclude on the first beat (Sam) is:
(A) Theka
(B) Rela
(C) Tihai
(D) Ladi

62. Which competency is distinctly required to excel in the Nana Panase style of Pakhawaj?
(A) The ability to sing classical Khayal simultaneously
(B) Playing the instrument exclusively with the left hand
(C) Avoiding the use of wheat dough on the left face
(D) Mastery over mathematical Chhandas and Laykaris

63. Read the following statements and choose the correct option.
Statement I: Kudau Singh was a legendary Pakhawaj exponent who served in the court of Datia and later Awadh.
Statement II: The Kudau Singh Gharana is characterized by soft, delicate, and slow tempo strokes.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

64. In a scenario where a Tabla player is accompanying a fast-paced Kathak performance, which compositions are they most likely to rely on?
(A) Slow Peshkars played in the introductory phase
(B) Parans, Tukadas, and Chakkardar Tihais
(C) Vilambit Ektaal Theka used for slow vocal singing

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101. Identify the correct pair of a legendary Guru and their primary contribution to academia/ propagation.
(A) Pandit Ram Sahai - Founding the Gandharva Mahavidyalaya
(B) V.N. Bhatkhande - Creating the Punjab Gharana of Tabla
(C) Globalizing Tabla through international collaborations
(D) Nana Panase - Inventing the Sitar instrument for court

102. Identify the incorrect pair regarding the structure of a 'Qaida'.
(A) Mukh - The main theme of the composition
(B) Specific vocal melody sung with the Qaida
(C) Palta - The variations derived from the theme
(D) Tihai - The concluding phrase repeated three times

103. Which is an exception when listing the standard characteristics of the Delhi Baaj?
(A) Use of Kinar (the outer rim of the drum head)
(B) Sweet, resonant, and soft overall tonal quality
(C) Clarity of two-finger bols such as 'Ti Ta'
(D) Forceful open-hand thaps (slaps) on the Dayan

104. The most appropriate term for the playing style that uses the full hand and produces a louder, more resonant sound across the drum is:
(A) Khula Baaj
(B) Bandh Baaj
(C) Kinar Baaj
(D) Syahi Baaj

105. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): Benaras Gharana Tabla players are well-known for their exceptional accompaniment of Thumri and Dadra.
Reason (R): The Gharana has a vast and intricate repertoire of 'Laggi' and 'Ladi' specifically designed to enhance semi-classical vocal forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Competency in Pakhawaj techniques requires mastering the 'Thap' which is fundamentally produced by:
(A) Full, flat-handed strike on the drum head
(B) A light tap of the index finger on the skin
(C) Scraping the drum skin with the fingernails only
(D) Striking the wooden shell of the drum instead

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107. Read the following statements and choose the correct option.
Statement I: The development of institutional music systems led to the creation of uniform examination boards.
Statement II: All traditional masters immediately abandoned the Guru-Shishya system upon the establishment of universities.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

108. In an application scenario, if a Tabla player is asked to play a 'Farmaishi Chakradar', the composition must mathematically conclude such that:
(A) The first 'Dha' of the third repetition lands on the Sam
(B) Last 'Dha' of the third repetition lands on Sam
(C) The composition never touches the Sam beat at all
(D) The composition ends strictly on the silent Khali beat

109. The cause of establishing Academies like ITC SRA was primarily to:
(A) Replace classical music with modern pop music trends
(B) Only conduct written examinations for students to pass
(C) Preservation of music by supporting gurus and scholars
(D) Ban all live performances for a specific period of time

(A) Ghis - Scraping the Kinar to tune the instrument
(B) Meend - Gliding the wrist on the Bayan to modulate pitch
(C) Thap - A resonant flat-hand strike
(D) Gumma - A deep, un-struck resonant sound from the Bayan

128. Which aspect is an exception to the rules of playing a traditional 'Peshkar'?
(A) Adherence to symmetrical expansion called Vistar
(B) Strict restriction to theme syllables without deviation
(C) Use of cross-rhythms known as Laya-bhed during play
(D) Generally played in Vilambit or Madhya laya (tempo)

129. The most appropriate description of a 'Kamali Chakradar' is:
(A) A Chakradar composition that is extremely short in duration
(B) Calculation creates a surprising resolution on Sam
(C) A composition played without using the left drum (Bayan)
(D) A Chakradar played exclusively in semi-classical Thumri

130. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The Tabla is extremely adaptable and is extensively used in Film and Sugam Sangeet.
Reason (R): Its capacity for varied tonal expressions, dynamic modulation, and rhythmic fills makes it suitable for diverse emotional expressions in songs.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

131. Competency in classical Tabla accompaniment requires the player to intimately understand the 'Theka'. What is a 'Theka'?
(A) A fast solo composition played at the end of a recital
(B) The specific technical process of tuning the drum head
(C) Recognizable rhythmic pattern of a Tala
(D) A type of classical dance performed to rhythmic music

132. Read the following statements and choose the correct option.
Statement I: Renowned Gurus often collaborate with Universities to design performance-based curriculums.
Statement II: Academic institutions strictly ban the performance of traditional Gharana compositions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

133. In an application context, to accompany a traditional 'Dhrupad' recital, an institution would train a student primarily on which instrument and corresponding repertoire?
(A) Tabla - Delhi Gharana basic and advanced Qaidas
(B) Dholak - Keharwa patterns for semi-classical music
(C) Pakhawaj - Chautal, Dhamar, and heavy Parans
(D) Khol - Kirtan rhythmic patterns used in devotional music

134. The cause of the distinct, crisp, and separate tonal clarity in Delhi Gharana's fast compositions is:
(A) The use of the full palm for every drum stroke
(B) Isolated index and middle fingers on Kinar and Syahi
(C) The heavy application of dough on the Dayan drum head
(D) Total avoidance of the left drum (Bayan) during play

135. Match the following 'Varna Nikas' syllables in List I with their typical striking location in List II:
List I: Syllables
P. Ta / Na
Q. Tin
R. Dha
S. Ghe / Ge

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(D) Statement I is false but Statement II is true.

119. In a competency test for Farrukhabad Gharana, a student would be expected to perform:
(A) Playing only the basic Delhi Gharana Qaidas
(B) Performing pure Dhrupad Parans on the Tabla
(C) Performing exclusively without using the right drum
(D) Intricate 'Rau' and Gats with Bayan modulations

120. Consider the following statements about modern Academicians and Institutions:
I. They have introduced standardized notations (like Bhatkhande or Paluskar systems) to Tabla.
II. They encourage inter-disciplinary research in musicology.
III. They have made classical music inaccessible to the general public.
IV. They host archives and recorded libraries of old masters.
V. They frequently publish journals on music theory.
Which of the above statements are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

121. The cause of 'Khula Baaj' developing in Eastern centers like Lucknow and Benaras was primarily:
(A) The regional availability of larger and thicker drum skins
(B) A deliberate attempt to copy Western percussion drums
(C) Louder sound for Kathak and open-throated vocals
(D) The historical lack of index fingers among the players

122. Which defined structural element is mandatory for a composition to be classified as a true 'Qaida'?
(A) Adhere to 'Bhare' and 'Khali' mirroring the theme
(B) It must contain no variations or rhythmic changes
(C) It must be played only on the outer rim (Kinar)
(D) It must incorporate singing alongside the percussion

123. Identify the traditional term for a Tabla composition that tells a rhythmic 'story' or creates a poetic image, often found in the Farrukhabad and Lucknow repertoires.
(A) Qaida
(B) Theka
(C) Uthan
(D) Gat

124. Which is a correct statement regarding the 'Nana Panase' Gharana?
(A) It relies strictly on Tabla techniques transferred to Pakhawaj.
(B) Structured, precise, and involves profound laykari
(C) It was recently developed in the middle of the 20th century.
(D) It exclusively uses the right hand for all compositions.

125. Arrange the following rhythmic concepts in the correct chronological order of their typical progression (slowest to fastest) in a traditional recital:
I. Drut (Fast)
II. Vilambit (Slow)
III. Ati Drut (Very Fast)
IV. Madhya (Medium)
(A) I, II, III, IV
(B) II, I, IV, III
(C) II, IV, I, III
(D) IV, II, I, III

126. Identify the correct pair associating a Tabla maestro with their significant contribution to academia or administration.
(A) Ustad Zakir Hussain - Writing the university syllabus for Bhatkhande
(B) Ustad Alla Rakha - Founding the national Sangeet Natak Akademi
(C) Pandit Ram Sahai - Establishing the modern Ministry of Culture
(D) Pioneering institutional teaching and rhythmic pedagogy

127. Identify the incorrect pair regarding playing techniques.

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110. Match the Tabla terms in List I with their definitions in List II:
List I: Tabla Terms
P. Varna
Q. Nikas
R. Baaj
S. Gharana
List II: Definitions
1. The method or technique of producing sound
2. The fundamental syllables or letters of the instrument
3. A stylistic lineage or school of playing
4. The overall style or system of playing
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

111. Which Gharana's Varna Nikas is highly characterized by the prominent use of the middle and ring fingers combined (often called 'Tita' or 'Tira') in a heavy, open manner?
(A) Benaras
(B) Delhi
(C) Ajarada
(D) Farrukhabad

112. Identify the famous Tabla composition type that is largely derived from the movements and rhythmic footwork of Kathak dance.
(A) Qaida
(B) Tukada
(C) Rela
(D) Paran

113. Which statement correctly identifies a unique aspect of Ajarada Gharana's repertoire?
(A) It completely lacks any traditional Qaida compositions
(B) Syncopated subdivisions (Tisra Jati or 3/4 feel)
(C) It solely uses Pakhawaj syllables on the Tabla drums
(D) It is only played in a very slow tempo during recitals

114. Identify the incorrect statement regarding the utility of Pakhawaj in classical music.
(A) It is highly utilized in accompanying pure classical Thumri.
(B) It is the primary percussion for Dhrupad and Dhamar.
(C) It provides a deep, grave, and resonant rhythmic accompaniment.
(D) It is historically associated with temple music traditions.

115. Consider the following statements about 'Varna Nikas':
I. 'Ta' or 'Na' is typically played on the Kinar.
II. 'Tun' or 'Tin' is played on the Syahi.
III. 'Ge' or 'Ghe' is a resonant stroke on the Bayan.
IV. 'Ka' or 'Ke' is an open, resonant stroke on the Dayan.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) I, II and III (Note: Slot C target)
(D) I, III and IV

116. The most appropriate explanation for the term 'Laya' in the context of Tabla playing is:
(A) The physical structure of the Tabla
(B) The melodic pitch of the singer
(C) The tuning hammer
(D) The tempo or speed of the rhythm

117. An exception to the general rule that Tabla is played with the hands is found in which specific folk/regional adaptation occasionally mimicking Tabla?
(A) Playing the Kinar with a bow like a stringed instrument
(B) Using guitar picks to strike the central syahi patch
(C) Using a stick on the Bayan in folk variations
(D) Playing the syahi patch with the chin during a performance

118. Read the following statements and choose the correct option.
Statement I: The Benaras Gharana was developed entirely in isolation from the Lucknow Gharana.
Statement II: Pandit Ram Sahai was initially a disciple of Modu Khan of the Lucknow Gharana before founding the Benaras style.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.

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List II: Striking Location
1. Bayan (Resonant)
2. Dayan (Kinar)
3. Dayan (Syahi) + Bayan (Resonant) simultaneously
4. Dayan (Syahi or Maidan)

(A) P-1, Q-2, R-4, S-3
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

136. Which statement accurately captures the 'Pakhawaj' influence on the Punjab Gharana of Tabla?
(A) Open syllables and mathematically complex Parans
(B) Complete rejection of the left drum (Bayan) in the style
(C) Playing only on the outer rim (Kinar) of the Tabla Dayan
(D) Tuning the drums to a very high melodic pitch during solo

137. Identify the specific type of composition that mathematically combines a Tukada with a Tihai, often forming a larger repetitive structure.
(A) Mukhda
(B) Uthan
(C) Chakradar
(D) Theka

138. Which is a correct statement regarding the utility of Tabla in semi-classical music?
(A) Lyrical rhythms, Deepchandi, and expressive Laggis
(B) It strictly plays only slow Vilambit Ektaal for singing.
(C) It performs continuous 15-minute solo Relas during the piece.
(D) It solely plays heavy Pakhawaj parans during the performance.

139. Identify the incorrect statement regarding the institutionalization of music in India.
(A) It provides a formal certification and degree system for music.
(B) It has helped in documentation and publication of compositions.
(C) It often integrates theoretical history and practical performance.
(D) Students live in Guru's house without formal classes

140. Consider the following statements about specific compositions:
I. 'Peshkar' literally implies 'presentation' or 'introduction'.
II. 'Gat' relies on complex, pre-determined syncopation and poetic flow.
III. 'Rela' is characterized by its slow, deliberate, single strokes.
IV. 'Tukada' translates to a 'piece' or 'fragment' of rhythm.
Which of the above statements are correct?
(A) II, III and IV
(B) I, II and IV
(C) I, III and IV
(D) I, II and III

141. Identify the correct pair associating a composition with its typical tempo (Laya).
(A) Rela - Ati Vilambit (Very Slow)
(B) Peshkar - Drut (Fast)
(C) Tukada - Madhya to Drut (Medium to Fast)
(D) Laggi - Ati Vilambit (Very Slow)

142. Identify the incorrect pair regarding the Founders of Gharanas.
(A) Punjab - Lala Bhawanidas
(B) Benaras - Pt. Ram Sahai
(C) Delhi - Sidhar Khan Dhari
(D) Farrukhabad - Kallu Khan

143. Which is an exception when identifying the core characteristics of a 'Paran'?
(A) It uses soft, delicate Kinar syllables exclusively.
(B) It is primarily a Pakhawaj composition adapted to Tabla.
(C) It ends with a Tihai.
(D) It employs vigorous, heavy syllables like 'Dhet', 'Kdan', 'Dha'.

144. The most appropriate term for a rhythmic phrase used to briefly introduce a composition or arrive at the 'Sam' with a flourish is:
(A) Qaida - A theme-based composition for systematic expansion
(B) Phrase to introduce a piece or arrive at Sam
(C) Rela - A rapid and continuous flowing sequence of syllables
(D) Ladi - A lyrical and repetitive pattern for

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semi-classical

145. Consider the following statements regarding the Kudau Singh Gharana of Pakhawaj:
I. It is named after the legendary Pakhawaj player Kudau Singh.
II. It is known for its majestic, forceful execution and complex 'Parans'.
III. It strictly avoids playing any fast tempo (Drut) compositions.
IV. It had significant royal patronage in the courts of Awadh and Datia.
V. It was entirely lost and has no modern practitioners.
Which of the above statements are correct?
(A) II, III and V
(B) I, II and IV
(C) I, III and IV
(D) I, II and V

146. Competency in accompanying 'Khayal' singing requires a Tabla player to expertly manage the 'Bayan'. What critical technique is used to create melodic resonance on the Bayan?
(A) Ghis / Meend
(B) Striking with the Kinar
(C) Playing with a wooden stick
(D) Tuning the syahi during play

147. Read the following statements and choose the correct option.
Statement I: The syllabus of university music programs often mandates the learning of different Talas, their Thekas, and basic Qaidas.
Statement II: University music programs completely disregard the historical evolution of Gharanas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

148. In an application scenario, when transitioning from the slow, emotional part of a Thumri to its lively, fast-paced rhythmic conclusion, the Tabla player typically initiates a:
(A) Vilambit Peshkar
(B) Dhrupad Paran
(C) Slow Qaida
(D) Laggi

149. The cause of the distinct 'Bayan' application in the Punjab Gharana, characterized by forceful and independent rhythmic phrases, is its:
(A) Direct imitation of the Sitar's melodic patterns
(B) Lack of the central Syahi patch on the left drum (Bayan)
(C) Structural ties with regional Pakhawaj techniques
(D) Direct influence from Western snare drum playing styles

150. Match the Tabla playing areas in List I with their primary tonal characteristic in List II:
List I: Playing Areas
P. Syahi
Q. Maidan
R. Kinar
S. Bayan
List II: Tonal Characteristics
1. High-pitched, sharp, metallic
2. Flat, non-resonant, dry (if struck closed)
3. Deep, resonant, modifiable bass
4. Resonant, open, mid-tone
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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151. Which statement correctly identifies a unique compositional feature of the Benaras Gharana?
(A) It strictly plays Peshkar at the beginning of every solo.
(B) It does not use the Tihai to conclude any section of play.
(C) It exclusively plays Gats throughout the entire performance.
(D) Often begins with an 'Uthan' instead of a Peshkar

152. Identify the renowned academic institution in Kolkata that provides a traditional Guru-Shishya environment within a modern corporate-supported structure.
(A) ITC Sangeet Research Academy (SRA)
(B) Sangeet Natak Akademi - The national body for arts
(C) Bhatkhande University - The historic institute in Lucknow
(D) Gandharva Mahavidyalaya - The school founded by Paluskar

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153. Which is an incorrect statement regarding the Varna Nikas of the Farrukhabad Gharana?
(A) It frequently uses the middle and ring fingers on the skin.
(B) It employs bold and resonant drum strokes during a performance.
(C) Restricts playing to the Kinar, forbidding Maidan
(D) It smoothly integrates Bayan modulation with Dayan phrasing.

154. Identify the correct pair associating a legendary figure with their primary instrument.
(A) Ustad Shafat Ahmed Khan - Tabla
(B) Pandit Ravi Shankar - Pakhawaj
(C) Ustad Bismillah Khan - Tabla
(D) Pandit Shivkumar Sharma - Pakhawaj

155. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The technique of 'Khula Baaj' allows for greater volume and projection.
Reason (R): Striking the drum with full, open hands produces maximum resonance, which was necessary in large, unamplified royal courts and open-air performances.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Which is an exception to the elements that comprise a 'Chakradar'?
(A) A main rhythmic phrase called a Palla
(B) Unstructured, spontaneous infinite improvisation
(C) A calculated pause or gap known as a Dam
(D) Repetition exactly three times within the composition

157. Arrange the following stages of a traditional Tabla Solo in logical chronological order:
I. Rela and Drut Ladi
II. Peshkar or Uthan
III. Qaida and Paltas
IV. Tukada, Gat, and Paran
(A) I, II, III, IV
(B) III, II, I, IV
(C) II, III, IV, I
(D) II, IV, III, I

158. The most appropriate explanation for a 'Farmaishi' composition is:
(A) A composition played without using any hands on the drum
(B) A slow and introductory piece played at the beginning
(C) A composition designed strictly for vocal accompanists
(D) Chakradar where specific elements land on 'Sam'

159. Competency in playing the 'Gat' effectively requires a Tabla player to possess a strong sense of:
(A) Rhythmic geometry, Laykari, and poetic phrasing
(B) Lyrical vocal tuning with the primary melody
(C) Playing without any specific Tala or rhythmic cycle
(D) Sustaining a single continuous note throughout the piece

160. Match the Tabla Maestros in List I with the Institutions/Academies they are closely associated with in an academic or professorial capacity in List II:
List I: Tabla Maestros
P. Ustad Zakir Hussain
Q. Pandit Suresh Talwalkar
R. Dr. Aban E. Mistry
S. Pandit Swapan Chaudhuri
List II: Institutions/Academies
1. Lalit Kala Kendra (Pune University)
2. Ali Akbar College of Music / CalArts
3. Princeton University / Global academic workshops
4. Pt. Bhatkhande Sangeet Vidyapeeth (Researcher/Author)
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

161. Read the following statements and choose the correct option.
Statement I: The Delhi Gharana is widely acknowledged as the oldest established Gharana of Tabla.

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(D) They only teach vocal music to the exclusion of percussion

195. Consider the following statements about the Lucknow Gharana:
I. It was founded by Modu and Bakshu Khan.
II. It is deeply connected with Kathak dance.
III. It is heavily influenced by the Delhi style but utilizes more Khula Baaj.
IV. It uses completely distinct syllables never found in Delhi Baaj.
V. 'Paran' and 'Tukada' are heavily featured in its repertoire.
Which of the above statements are correct?
(A) I, II, IV and V
(B) II, III, IV and V
(C) I, II, III and V
(D) I, III, IV and V

196. The most appropriate distinction between a 'Gat' and a 'Qaida' is:
(A) Gat is heavily expandable, while Qaida is always fixed
(B) Gat is only played slow, while Qaida is only played fast
(C) Qaida uses only the left hand, while Gat uses only the right
(D) Qaida is systematically expanded, Gat is pre-set poetry

197. Competency in modern Tabla performance often involves playing 'Jugalbandi' (duet). Which of the following is essential for a successful Jugalbandi?
(A) Ignoring the other performer completely during the recital
(B) Playing different Talas simultaneously to confuse audiences
(C) Rhythmic dialogue and seamless 'Sawal-Jawab'
(D) Using pre-recorded tracks to maintain a perfect rhythm

198. Read the following statements and choose the correct option.
Statement I: Renowned Gurus in the modern era strictly refuse to teach students who are not from their immediate biological family.
Statement II: Institutional Academies like ITC SRA foster talent based on merit, transcending family bloodlines.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

199. In an application scenario, an administrator at a Sangeet Akademi wants to archive dying Pakhawaj traditions. Which two Gharanas should they fundamentally focus on?
(A) Delhi and Ajarada
(B) Farrukhabad and Lucknow
(C) Punjab and Delhi
(D) Nana Panase and Kudau Singh

200. The cause of the distinct 'Dhir Dhir' sound in Tabla Relas is the rapid, alternating Varna Nikas of the:
(A) Index, middle, and ring fingers striking rapidly
(B) The palm and wrist striking the drum head together
(C) The thumb and pinky finger alternating on the outer rim
(D) The left hand only striking the center of the drum

201. Match the institutions in List I with their fundamental nature in List II:
List I: Institutions
P. Indira Kala Sangeet Vishwavidyalaya
Q. Sangeet Natak Akademi
R. Gandharva Mahavidyalaya
S. ITC SRA
List II: Fundamental Nature
1. A dedicated Music and Fine Arts University
2. National body for performing arts recognition
3. Pioneering music school open to the public
4. Corporate-backed Guru-Shishya research academy
(A) P-2, Q-1, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

202. Which defined characteristic is essential for a rhythmic pattern to be considered a 'Tihai'?
(A) Phrase repeated three times to land on a target beat
(B) It must be played over five continuous minutes of solo

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170. Consider the following statements regarding the influence of institutions on classical music:
I. Institutions like Sangeet Natak Akademi provide national-level recognition to traditional artists.
II. Universities have formalized the curriculum, leading to structured theoretical examinations.
III. Institutions strictly discourage the learning of traditional Gharanas.
IV. Prominent Gurus are often invited as academicians to bridge traditional and modern education.
V. Fellowships and scholarships from institutions have completely replaced royal patronage.
Which of the above statements are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

171. Which is an exception to the standard repertoire typically found in the strict Delhi Gharana Baaj?
(A) Qaida
(B) Peshkar
(C) Rela
(D) Heavy Pakhawaj Parans

172. The most appropriate fundamental distinction between 'Khula' and 'Bandh' Baaj is:
(A) The physical location where the performance occurs
(B) Resonance and palm versus restricted finger strokes
(C) The specific speed or tempo of the rhythmic composition
(D) Technical tuning of the instrument before a recital

173. Competency in evaluating 'Gharanas' implies understanding that stylistic boundaries are becoming:
(A) Becoming increasingly rigid and isolated from other styles
(B) Entirely forgotten by the modern generation of performers
(C) Fluid, as artists integrate multiple Gharanas
(D) Strictly regulated by central and state government laws

174. Read the following statements and choose the correct option.
Statement I: Renowned academicians and professors of music have contributed significantly to the preservation of Tabla literature through written notation systems.
Statement II: The Bhatkhande notation system is completely incapable of notating Tabla rhythms.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Arrange the following prominent traditional Gurus of the Tabla and Pakhawaj in sequential chronological order of their peak historical influence:
I. Miyan Bakhshu (Lucknow)
II. Haji Vilayat Ali Khan (Farrukhabad)
III. Ustad Keramatullah Khan
IV. Sidhar Khan Dhari (Delhi)
(A) IV, I, II, III
(B) I, IV, II, III
(C) IV, II, I, III
(D) II, I, IV, III

176. In a case-based scenario, a researcher analyzing the use of fraction-based complex laykaris (like 1/4, 3/4, 5/4) in traditional Tabla solo is most likely studying the repertoire of which Gharana?
(A) Delhi
(B) Punjab
(C) Lucknow
(D) Ajarada

177. The cause for the widespread propagation of Indian classical percussion globally in the late 20th century was largely due to:
(A) Academic bans on traditional music in various countries
(B) Workshops and concerts by Alla Rakha and Zakir Hussain
(C) The invention of the electronic drum machine in the 1980s
(D) The strict isolationist policies of traditional music Gurus

178. Match the musical genres in List I with the most appropriate typical percussion accompaniment in List II:

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Statement II: Sidhar Khan Dhari, its founder, is historically considered the father of the Tabla Gharana system.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

162. In an application scenario, how does a Tabla player adjust their technique when accompanying a soft, lyrical Ghazal compared to a vigorous Kathak performance?
(A) Subtle Varna Nikas prioritizing poetry and groove
(B) They play loud Pakhawaj Parans throughout the Ghazal song.
(C) They exclusively use the Khula Baaj style in every Ghazal.
(D) They refuse to play the left drum (Bayan) in any Ghazal.

163. The cause of the intricate, rapid 'Tirakita' permutations in the Rela compositions of various Gharanas is:
(A) To tune the drum head during a musical performance
(B) To strictly accompany slow Dhrupad vocal singing styles
(C) Extreme speed and clarity simulating natural flow
(D) To pause the performance for a brief moment of silence

164. Which statement correctly describes a core difference between 'Tukada' and 'Paran'?
(A) Tukada is very long, while Paran is very short in length.
(B) Tukada does not end with a Tihai, while Paran always does.
(C) Tukada is only played on the left drum face (Bayan).
(D) Tukada uses Tabla syllables, Paran uses Pakhawaj

165. Consider the following statements about the utility of Tabla in Film Music:
I. Tabla rhythms are often modified to fit 4/4 or 6/8 Western time signatures.
II. Film music strictly uses traditional 15-beat or 17-beat Talas exclusively.
III. Prominent Tabla players like Ustad Alla Rakha and Pt. Samta Prasad have recorded extensively for Bollywood films.
IV. Film composers use Tabla to enhance the emotional texture of a scene or song.
Which of the above statements are correct?
(A) II, III and IV
(B) I, II and IV
(C) I, III and IV
(D) I, II and III

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166. Which Varna Nikas technique differentiates the Ajarada Gharana's 'Qaida' playing from the Delhi Gharana?
(A) Ajarada strictly uses only one finger on the right hand Dayan.
(B) Resonant strokes and complex Bayan syncopations
(C) Ajarada does not play traditional Qaida compositions at all.
(D) Ajarada uses a specialized plectrum to strike the drum head.

167. Identify the term for the complex rhythmic filler played during the pause of a main melody in Sugam Sangeet or Semi-classical music.
(A) Alap
(B) Tihai
(C) Rela
(D) Mukhda / Fills

168. Which is an incorrect statement regarding the 'Laggi' composition?
(A) Extensively used in classical slow Khayal singing
(B) It is primarily in Keharwa or Dadra traditional talas.
(C) It involves vigorous, catchy, and continuous rhythmic patterns.
(D) It is highly popular and well-developed in the Benaras Gharana.

169. Identify the correct pair associating a term with its structural meaning in Tabla.
(A) Khali - The heavily emphasized and loud beat of the cycle
(B) Tali - The unstruck and silent wave of the hand in time
(C) First resolving beat of the rhythmic cycle
(D) Laya - The specific tonal pitch of the percussion drum

186. The most appropriate reason for the use of 'Laggi' in Sugam Sangeet and Semi-classical forms is:
(A) Lively, rhythmic climax to a lyrical piece
(B) To strictly maintain a slow and serious musical atmosphere
(C) To tune the Tabla mid-performance during a specific section
(D) To demonstrate complex mathematical calculations to the audience

187. Competency in analyzing historical texts reveals that early structured syllabi for university degrees were highly advocated by which musicologist?
(A) Amir Khusrau
(B) Tansen
(C) Sadarang
(D) V. N. Bhatkhande

188. Read the following statements and choose the correct option.
Statement I: The Farrukhabad Gharana is widely celebrated for its extensive and complex repertoire of 'Gats'.
Statement II: Haji Vilayat Ali Khan, the founder of Farrukhabad Gharana, was known as 'Gat-ke-tode-wale'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

189. In a context where a Tabla player executes a 'Chakradar' that flawlessly repeats a phrase three times, landing perfectly on the Sam without any mathematical gaps, they are demonstrating an understanding of:
(A) Raga and Alap melodic improvisation in classical music
(B) Drone tuning of the Tanpura during a performance
(C) Laya, Tala, and structural Chhand
(D) Vocal pitch modulation throughout a classical song

190. Match the Tabla compositions in List I with their defining action in List II:
List I: Tabla Compositions
P. Tihai
Q. Palta
R. Mukhda
S. Rela
List II: Defining Action
1. A brief flourish leading to the Sam
2. A phrase repeated three times to conclude
3. A systematic variation of a Qaida theme
4. A rapid, continuous flowing sequence
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-3, R-1, S-4

191. The cause of the rich, booming bass in traditional Pakhawaj playing is:
(A) Fresh wheat-dough (Aata) paste on the left face
(B) The use of a very thin leather skin on the left face
(C) The lack of any formal tuning mechanism on the drum
(D) Striking the drum with a heavy wooden mallet instead

192. Which defined concept refers to the specific physical hand and finger placement used to produce syllables on the Tabla?
(A) Laya
(B) Varna Nikas
(C) Tala
(D) Gharana

193. Identify the unique compositional form that translates to "a piece" and is frequently used to provide sharp, brief, energetic interludes in Kathak dance.
(A) Peshkar - A slow and introductory solo percussion piece
(B) Energetic interludes in Kathak dance
(C) Rela - A rapid and continuous flowing sequence of drum bols
(D) Theka - The basic rhythmic cycle of a particular tala

194. Which is a correct statement regarding the role of universities in propagating music today?
(A) Standardized academic structure and research
(B) They have completely replaced all live music performances
(C) They ban the study of any regional percussion Gharanas

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List I: Musical Genres
P. Pure Dhrupad
Q. Khayal
R. Thumri
S. Ghazal
List II: Percussion Accompaniment
1. Tabla (with emphasis on expressive Laggi)
2. Tabla (subtle, groove-oriented, poetic emphasis)
3. Pakhawaj
4. Tabla (steady Theka with subtle upaj)
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

179. Which statement incorrectly identifies a Varna Nikas technique?
(A) 'Dha' is a combined stroke of 'Ta' and 'Ge'.
(B) 'Dhin' is a combined stroke of 'Tin' and 'Ge'.
(C) 'Na' is played exclusively on the Bayan.
(D) 'Tit' is a closed stroke on the Syahi.

180. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The Lucknow Gharana incorporates elements that are heavily visual and graceful.
Reason (R): It evolved in direct association with Kathak dance, where physical grace and visual presentation are paramount.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

181. Which defined characteristic separates the 'Benaras' Gharana from the 'Delhi' Gharana?
(A) Benaras uses the 'Bandh Baaj' technique exclusively for solos
(B) Benaras never uses the left drum (Bayan) in any performance
(C) Khula Baaj and lacks Peshkar, starts with Uthan
(D) Benaras restricts its solo performances to two minutes in total

182. Identify the famous Tabla composition characterized by intricate, interlocking poetic phrasing that does not follow the strict expansion rules of a Qaida.
(A) Theka - The standard rhythmic pattern of a specific Tala
(B) Interlocking poetic phrasing without expansion rules
(C) Uthan - A bold introductory piece used in the Benaras style
(D) Tihai - A concluding rhythmic phrase repeated exactly three times

183. Which is a correct statement regarding the utility of Tabla in classical instrumental music (like Sitar or Sarod)?
(A) Tabla is completely subservient and never plays any solos
(B) The Tabla only plays in slow Vilambit Laya during instrumental
(C) The Tabla player dictates the main melody to the soloist
(D) Spontaneous 'Sawal-Jawab' and rhythmic interactions

184. Identify the incorrect statement regarding the Kudau Singh Gharana.
(A) It is known for its intricate and vigorous Parans.
(B) It is a prominent and historic Pakhawaj tradition.
(C) It was heavily influenced by Western marching bands.
(D) Highly patronized by the royal court of Awadh

185. Consider the following statements about the Ajarada Gharana:
I. It developed from the Delhi Gharana.
II. It is characterized by extensive use of 'Aad Laya' (syncopation/off-beat patterns).
III. Kallu and Miru Khan are its recognized founders.
IV. It strictly uses the 'Khula Baaj' of the Purbi style.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and III
(D) I, II and IV

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(C) It must not use the left drum (Bayan) in its structure
(D) It must only use Pakhawaj syllables on the Tabla Dayan

203. Identify the prominent Tabla exponent of the Punjab Gharana who accompanied Pandit Ravi Shankar globally, thereby massively propagating the instrument.
(A) Pandit Kishan Maharaj of the Benaras Gharana tradition
(B) Ustad Ahmedjan Thirakwa, the legendary solo performer
(C) Pandit Samta Prasad, also known as Gudai Maharaj
(D) Ustad Alla Rakha

204. Which is a correct statement regarding the utility of Tabla in devotional (Sugam) music like Bhajans?
(A) It is played with aggressive mathematical Relas
(B) Steady, emotive rhythmic groove to support lyrics
(C) It overpowers the singer with loud and heavy Parans
(D) It is strictly forbidden in all devotional performances

205. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): The Punjab Gharana of Tabla is noted for its highly complex, mathematical rhythmic subdivisions (Laykari).
Reason (R): The Gharana is heavily influenced by Western classical music time signatures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Which is an exception to the traditional venues of Tabla performance prior to the 20th-century institutionalization?
(A) Royal Courts (Darbar)
(B) Temples (specifically for Pakhawaj and early Tabla)
(C) Mehfils (Intimate gatherings)
(D) University Auditoriums

207. Arrange the following compositions in the typical chronological order of increasing speed (Laya) during a performance:
I. Peshkar
II. Drut Rela
III. Vilambit Qaida
IV. Fast Laggi
(A) I, III, II, IV
(B) III, I, IV, II
(C) I, III, IV, II
(D) III, II, I, IV

208. The most appropriate description of a 'Palta' is:
(A) A completely new composition played after a Qaida piece
(B) Structural variation derived from the Qaida theme
(C) The technical tuning process of the Tabla instrument
(D) The final concluding beat of the entire rhythmic cycle

209. Competency in Gharana identification requires knowing that a recital heavily featuring bold, open-handed 'Thapi' strokes, dynamic Tukadas, and Parans likely belongs to which Tabla Gharana?
(A) Delhi - known for delicate and sweet tonal clarity
(B) Lucknow
(C) Ajarada - known for its complex off-beat syncopation
(D) Farrukhabad - known for its vast Gat repertoire

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210. Match the Tabla Maestros in List I with their respective Gharana in List II:
List I: Tabla Maestros
P. Pt. Kishan Maharaj
Q. Ustad Keramatullah Khan
R. Ustad Inam Ali Khan
S. Pt. Anindo Chatterjee
List II: Gharanas
1. Delhi
2. Benaras
3. Farrukhabad
4. Farrukhabad (Prominent Exponent style)
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

211. Read the following statements and choose the correct option.

Statement I: The Institutional System of music relies heavily on documented syllabi and structured examinations.

Statement II: Traditional Gharana purists argue that institutional systems cannot fully capture the subtle nuances (Mizaj) of a Gharana transmitted via oral tradition.

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

212. In an application context, if a composer scores a dramatic movie scene and requires a continuous, thunderous, tension-building rhythmic sequence, they would likely direct the Tabla player to perform a:

(A) A slow Vilambit Theka for a calm vocal scene
(B) A soft Mukhda to introduce a light melodic song
(C) A simple Keharwa beat used for a background folk song
(D) Rapid, heavy Rela or Pakhawaj-style Paran

213. The cause of the modern trend of 'Tayyari' (blending techniques from various Gharanas) is primarily:

(A) Recent government mandates regarding musical performances
(B) A complete loss of all traditional musical texts and records
(C) Access to repertoires through media and learning
(D) The physical changes in modern Tabla construction methods

214. Which defined concept best describes the unbroken sequence of master to disciple learning that universities attempt to preserve within their practical modules?

(A) Gharana System
(B) Guru-Shishya Parampara
(C) Laya-Tala System
(D) Baaj

215. Consider the following statements about the 'Gat':

I. It is a highly structured, mathematically precise composition.
II. It is spontaneously expanded with Paltas like a Qaida.
III. Farrukhabad Gharana is extremely famous for its Gat repertoire.
IV. It often highlights intricate syncopation and poetic flow.

Which of the above statements are correct?

(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, III and IV

216. Identify the legendary maestro of the Benaras Gharana renowned for popularizing the Tabla in Indian Cinema while maintaining classical purity.

(A) Pt. Samta Prasad (Gudai Maharaj)
(B) Haji Vilayat Ali Khan of the Farrukhabad tradition
(C) Sidhar Khan Dhari, the father of the Delhi Gharana
(D) Miyan Bakhshu, the legendary figure of the Lucknow Baaj

217. Which is a correct statement regarding the utility of Tabla in modern fusion music?

(A) It relies strictly on traditional slow Khayal vocal pieces
(B) It bans the use of the left drum (Bayan) in fusion
(C) Polyrhythmic dialogues with global instruments
(D) It only uses a 4/4 simple beat throughout every song

218. Identify the incorrect statement regarding the Varna Nikas of 'Dha'.

(A) Played exclusively by scratching the Kinar with the nail
(B) It is a combined stroke using both of the drums
(C) It requires the simultaneous striking of the Dayan and Bayan
(D) It is considered an open and resonant sound in Purbi Baaj

219. Which is an exception to the general traits of a classical 'Rela'?

(A) Extremely high speed achieved through intense practice

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(B) Flowing and continuous sound simulating natural elements
(C) Use of syllables such as 'Tirakita' or 'Dhiradhira'
(D) Heavy use of Pakhawaj syllables like 'Dhet' and 'Kdan'

220. Consider the following statements regarding the institutionalization of Music:
I. It has led to the creation of standardized grading systems.
II. It has provided stable administrative and academic careers for musicians.
III. It completely destroyed all traditional forms of music.
IV. It allowed for interdisciplinary studies such as Musicology and Ethnomusicology.
V. It has facilitated the digital archiving of rare repertoires.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

221. The most appropriate definition of an 'Academician' in the field of music is:
(A) A person who strictly performs in contemporary movies
(B) A person who professionally manufactures percussion instruments
(C) Scholar who studies, documents, and teaches music
(D) A patron who solely funds classical music concert events

222. Competency in historical musicology requires acknowledging that the first major effort to bring classical music out of the royal courts and into public institutions was spearheaded by:
(A) Ustad Zakir Hussain, the global percussion ambassador
(B) Kudau Singh, the legendary Pakhawaj exponent of the past
(C) Amir Khusrau, the poet associated with early percussion
(D) Pt. Vishnu Digambar Paluskar

223. Read the following statements and choose the correct option.
Statement I: Renowned Professors of Music in modern universities often hold doctoral degrees (Ph.D.) in Musicology or Performing Arts.
Statement II: A Ph.D. is an absolute mandatory requirement to be a recognized traditional Guru in the Guru-Shishya Parampara.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

224. In an application context, the establishment of the 'Sangeet Natak Akademi Awards' serves primarily to:
(A) Recognize mastery and contribution of classical artists
(B) Commercially market pop songs for a wider audience
(C) Fine musicians who do not play their instruments correctly
(D) Replace university degrees for all professional musicians

225. Arrange the following milestones in the institutional propagation of Indian music in the correct chronological order:
I. Establishment of Sangeet Natak Akademi
II. Establishment of Gandharva Mahavidyalaya
III. Establishment of ITC Sangeet Research Academy
IV. Integration of advanced digital archiving in Universities
(A) I, II, III, IV
(B) II, I, III, IV
(C) II, III, I, IV
(D) I, III, II, IV

226. Match the specific Gharana in List I with its dominant geographical region of origin in List II:
List I: Gharanas
P. Delhi
Q. Benaras
R. Punjab
S. Nana Panase (Pakhawaj)
List II: Regions of Origin
1. Northern Plains
2. Maharashtra / Central India
3. National Capital Region
4. Eastern Uttar Pradesh
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4

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244. Identify the incorrect statement regarding the Varna Nikas of the Benaras Gharana.
(A) It utilizes the full hand for maximum tonal resonance.
(B) It incorporates heavy Pakhawaj-style strokes into the solo.
(C) It extensively uses syllables like 'Dhir Dhir' for speed.
(D) Closed, muffled tone completely avoiding the Kinar

245. Consider the following statements regarding the utility of Tabla:
I. It is an indispensable accompaniment in Khayal vocal music.
II. It is the core rhythm instrument for Kathak dance.
III. It has no role in modern independent fusion music.
IV. It forms the rhythmic foundation in Semi-classical forms like Thumri.
V. It is used dynamically in contemporary film scoring.
Which of the above statements are correct?
(A) I, II, III and V
(B) II, III, IV and V
(C) I, II, IV and V
(D) I, III, IV and V

246. The most appropriate explanation for the survival and continued relevance of the Tabla and Pakhawaj Gharanas today is:
(A) Their complete refusal to adapt to any modern music
(B) Integration into syllabi, concerts, and pedagogy
(C) Their rigid secrecy regarding all musical compositions
(D) The total lack of other percussion instruments in India

247. Competency in advanced rhythmic theory (Laya-Shastra) involves mastering combinations of different layas. What term describes playing three beats in the space of two?
(A) Dugun
(B) Chaugun
(C) Kuad
(D) Aad (Derhgun)

248. Read the following statements and choose the correct option.
Statement I: Prominent institutions often publish documented anthologies of traditional Tabla compositions to prevent their loss.
Statement II: Oral tradition (Seena-ba-seena) is completely extinct and irrelevant in modern Tabla training.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

249. In an application scenario, if a Sitarist starts playing a rapid 'Jhala' at the end of a performance, the accompanying Tabla player will most appropriately transition into a:
(A) A slow Peshkar played at the start of a performance
(B) A Vilambit Theka used for slow and serious music
(C) High-speed Rela or Drut Theka variations
(D) A complex, paused Ati-Vilambit Qaida for slow expansion

250. The cause of the rich diversity in Indian percussion, encompassing varying Gharanas, techniques (Baaj), and extensive compositional forms, is fundamentally rooted in:
(A) Geography, court patronages, and Guru-Institution dedication
(B) A strict centralized law demanding different musical styles
(C) The influence of exclusively Western classical music theory
(D) The standardization of a single style across the continent

Direction : Please read the following source carefully.

In a recent musicological symposium, researchers presented a comprehensive case study on the foundational concepts defining percussive traditions, specifically analyzing the theoretical definitions of Baaj and Gharanas. The academic scenario explored how the term 'Gharana' functions as a stylistic lineage and institutional framework that preserves specialized musical knowledge through hereditary and master-disciple transmission. The researchers observed that while a Gharana represents a broader

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3. Pakhawaj (Nana Panase style focus)
4. Tabla (specifically rapid finger work)

(A) P-1, Q-2, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-3, S-4

236. Competency in institutional teaching requires a professor to effectively translate oral 'Bols' into written format. Which notation system is most predominantly used in North Indian universities?
(A) Staff Notation used in Western classical music theory
(B) Bhatkhande or Paluskar Notation System
(C) Graphic EQ Notation used in digital sound engineering
(D) Solfa System used for basic vocal sight-reading skills

237. Read the following statements and choose the correct option.
Statement I: Modern Academicians actively organize workshops where legendary Gurus interact with university students.
Statement II: These workshops aim to bridge the gap between theoretical university syllabi and the practical, nuanced performance of the Guru-Shishya tradition.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

238. In an application context, if an institution wants to teach the foundational roots of all Tabla playing, they must commence their practical syllabus with the repertoire of which Gharana?
(A) Punjab
(B) Benaras
(C) Farrukhabad
(D) Delhi

239. The cause of the rich, booming bass in traditional Kudau Singh Pakhawaj playing is the specific application of:
(A) Wet wheat-dough (Aata) paste on the left head
(B) A permanent iron block fixed to the drum shell
(C) Electronic amplification used during a live performance
(D) Tightening the wooden pegs completely to increase tension

240. Consider the following statements about eminent Gurus propagating music:
I. They actively perform globally to expose international audiences to Indian rhythm.
II. They refuse to accept non-Indian disciples.
III. They establish their own academies.
IV. They collaborate with Western musicians to explore cross-cultural rhythms.
Which of the above statements are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

241. Which defined element is essentially required for a piece to be termed a 'Chakradar Tihai'?
(A) It must have a 'Dam' (pause) of exactly 10 beats.
(B) Structure repeated three times, resolving on Sam
(C) It must only be played on the right drum (Dayan).
(D) It must not resolve on the first beat called the Sam.

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242. Identify the fundamental purpose of the 'Gajra' on a Tabla or Pakhawaj.
(A) Braided leather rim holding the skin to the shell
(B) It is the wooden block used for tuning the drum.
(C) It is the black central patch found on the skin.
(D) It is the cushion that the percussion drum sits on.

243. Which is a correct statement regarding the historical development of the Gharana system?
(A) It was created overnight by a specific government decree
(B) It was heavily influenced by the invention of the synthesizer
(C) Isolated familial lineages and regional adaptations
(D) It strictly applied only to vocalists and never percussion

playing styles
(B) Integration of elements from earlier instruments
(C) The sole reliance on delicate, non-resonant techniques
(D) The abandonment of fundamental Tabla frameworks

268. What specific approach to rhythm historically developed within the Punjab Gharana?
(A) A complex mathematical approach to rhythm
(B) A highly simplistic approach for basic accompaniment
(C) An approach completely devoid of regional musical influence
(D) An approach purely focused on spiritual chanting accompaniment

269. What heavily influenced the specific rhythmic developments of the Punjab Gharana?
(A) The institutional structures of ancient academies
(B) The stylistic lineages of the Benaras region
(C) The localized regional musical practices
(D) The structural demands of modern film music

270. According to the archival evaluation, what does the emergence of the Benaras and Punjab Gharanas represent?
(A) Homogenization of all classical percussive traditions
(B) The decline of highly specialized percussive lineages
(C) The singular unification of all diverse playing styles
(D) Geographical and stylistic expansion of the tradition

Direction : Please read the following source carefully.

A scholarly review focused on the historical evaluation and developments of Pakhawaj lineages, presenting a detailed case scenario on the Nana Panase Gharana and the Kudau Singh Gharana. The researchers analyzed how the historical development of the Pakhawaj tradition was institutionalized through these two prominent Gharanas. The evaluation of the Kudau Singh Gharana revealed a historical trajectory characterized by authoritative, forceful strokes and complex, lengthy compositional structures designed for grand courtly performances. The historical analysis indicated that this lineage developed specific methodologies for producing profound resonance. Simultaneously, the academic scenario investigated the historical development of the Nana Panase Gharana. Researchers observed that the historical evolution of the Nana Panase tradition focused heavily on intricate rhythmic calculations and a distinct stylistic approach to phrasing. The comparative evaluation demonstrated that the historical developments of these two Pakhawaj Gharanas preserved the instrument's ancient classical gravitas while establishing distinct pedagogical lineages. By documenting the historical evaluation of the Nana Panase and Kudau Singh Gharanas, the study provided critical insights into how the Pakhawaj tradition historically evolved into formalized schools, ensuring the survival and structured transmission of its specialized repertoire.

Based on the above source, attempt the following five questions.

271. Which specific instrument's lineages were the focus of the scholarly review?
(A) The Tabla
(B) The Harmonium
(C) The Pakhawaj
(D) The Sitar

272. What characterized the historical trajectory of the Kudau Singh Gharana?
(A) Delicate, whispered strokes and short compositional forms
(B) Authoritative strokes and lengthy structural compositions
(C) A complete reliance on simple, unpatterned rhythmic phrasing
(D) The exclusion of methodologies aimed at producing resonance

273. What was the intended setting for the complex compositional structures of the Kudau Singh Gharana?
(A) Intimate, modern academic workshops
(B) Informal rural folk gatherings
(C) Contemporary commercial recording studios

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socio-cultural and institutional identity, the concept of 'Baaj' strictly pertains to the distinct stylistic execution or the playing style itself. During the textual analysis of historical records, participants evaluated how these two concepts interlock to create a unique identity for percussive practitioners. The evaluation demonstrated that a distinct Baaj is a fundamental prerequisite for the establishment of a recognizable Gharana. A scholar documented how an evolving Baaj eventually formalizes into a full-fledged Gharana once it is sustained across multiple generations of practitioners. This transition from a mere stylistic variation to a formalized lineage illustrates the socio-musical maturation of percussive arts. The symposium concluded that understanding the exact definition of Baaj as a stylistic fingerprint and Gharana as its institutional vehicle is critical for categorizing the diverse landscape of historical percussive traditions.

Based on the above source, attempt the following five questions.

251. According to the symposium, how does the term 'Gharana' primarily function within percussive traditions?
(A) As a theoretical framework lacking significant historical context
(B) As a stylistic lineage and institutional framework
(C) As a temporary variation developed by a specific practitioner
(D) As a textual record documenting ancient compositional forms

252. What does the concept of 'Baaj' strictly pertain to in the context of the academic scenario?
(A) Stylistic execution and specific playing style
(B) Broader socio-cultural identities of practitioners
(C) Geographic locations where music is performed
(D) Institutional guidelines for musical education

253. What did the evaluation identify as a fundamental prerequisite for establishing a recognizable Gharana?
(A) The documentation of historical textual records
(B) The creation of standardized percussive instruments
(C) The presence of a distinct and recognizable Baaj
(D) The approval from external institutional administrators

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254. How does an evolving Baaj transition into a full-fledged Gharana according to the scholar's documentation?
(A) By remaining isolated within a single regional boundary
(B) By abandoning traditional master-disciple transmission methods
(C) By separating itself completely from socio-cultural identities
(D) By being sustained across generations of practitioners

255. What does the transition from a stylistic variation to a formalized lineage illustrate in percussive arts?
(A) The decline of traditional pedagogical techniques
(B) The complete irrelevance of historical transmission
(C) The socio-musical maturation of percussive arts
(D) The rejection of master-disciple learning structures

Direction : Please read the following source carefully.

An archival research project focused on the historical evaluation and developments of the Gharanas of Tabla, particularly investigating the earliest traditions. The case study centered on the comparative development of the Delhi Gharana and the Ajarada Gharana. Archival documents revealed that the Delhi Gharana historically emerged as the primary source of the Tabla repertoire, establishing the foundational framework for subsequent percussive lineages. Researchers noted that the historical development of the Delhi Gharana was characterized by a specific tonal delicacy and intricate finger techniques. As the study progressed to the Ajarada Gharana, the academic scenario highlighted how it developed as a direct offshoot but cultivated its own historical trajectory. The evaluation showed that Ajarada practitioners historically modified the foundational structures they

(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

227. The cause for universities developing specialized 'Musicology' departments is to:
(A) Prevent students from practicing their practical performance
(B) Ban the use of the Tabla in any academic environment
(C) Research into history, theory, and aesthetics
(D) Promote strictly Western music to the exclusion of Indian

228. Which defined rhythmic cycle (Tala) is considered the most common baseline for evaluating a student's competency in a basic university Tabla examination?
(A) Shikhar Tal
(B) Brahma Tal
(C) Rudra Tal
(D) Teental

229. Identify the title commonly awarded by institutions like Prayag Sangeet Samiti equivalent to a Bachelor's degree in music.
(A) Ph.D.
(B) Padmabhushan
(C) Sangeet Prabhakar
(D) Sangeet Natak Akademi Ratna

230. Read the Assertion and Reason given below and choose the correct option.
Assertion (A): Traditional Gharana distinctions are slowly blurring in contemporary university education.
Reason (R): University syllabi expose students to a standardized curriculum incorporating compositions and techniques from all major Gharanas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. Which is a correct statement regarding the utility of Tabla in Ghazal singing?
(A) It utilizes extremely loud and aggressive drum strokes
(B) It never uses the left drum (Bayan) in Ghazal songs
(C) It solely relies on long solo Tihais for its structure
(D) Poetic understanding using delicate variations

232. Identify the incorrect statement regarding the administrators of music institutions.
(A) They design academic curriculum in collaboration with scholars.
(B) They organize national and international music festivals to propagate the art.
(C) They secure funding for classical music preservation.
(D) They dictate the exact tuning of every performer's instrument.

233. Which aspect is an exception when listing the standard syllabus requirements for an M.A. in Tabla?
(A) Mastery of advanced compositions like Farmaishi Chakradar
(B) Detailed theoretical knowledge of individual Gharana history
(C) Mandatory proficiency in Western orchestral conducting
(D) Ability to perform a pure traditional Tabla solo recital

234. The most appropriate definition of a 'Gat-Qaida' is:
(A) Hybrid with syncopation of Gat and expansion of Qaida
(B) A composition that strictly forbids any rhythmic variations
(C) A slow vocal song performed without any percussion
(D) A technical tuning mechanism used for the drum skins

235. Match the compositional terms in List I with their primary historically associated instrument in List II:
List I: Compositional Terms
P. Peshkar
Q. Paran
R. Chhand/Laykari based compositions
S. Rela
List II: Instruments
1. Pakhawaj
2. Tabla

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261. What deeply influenced the historical development of the Lucknow Gharana?
(A) Academic curriculum of modern universities
(B) Mathematical complexity of ancient rhythms
(C) Isolated geographic landscape of the region
(D) Patronizing environment of royal courts

262. What type of playing style did the royal courts necessitate for the Lucknow Gharana?
(A) A quiet, highly delicate finger technique
(B) A bold style for accompanying diverse forms
(C) A strictly unstructured and improvisational style
(D) A style focused exclusively on solo instrumental recitals

263. What was the distinct emphasis during the historical emergence of the Farrukhabad Gharana?
(A) Creating simple rhythms for theatrical plays
(B) Discarding earlier percussive aesthetic styles
(C) Intricate compositions and thematic variations
(D) Minimizing the repertoire of rhythmic cycles

264. According to archival records, how did the Farrukhabad tradition build its extensive repertoire?
(A) By completely isolating itself from earlier stylistic influences
(B) By importing compositions exclusively from vocal traditions
(C) By focusing only on a singular continuous rhythmic cycle
(D) By synthesizing elements of earlier styles

265. What ultimately dictated the chronological expansion of Tabla lineages in Lucknow and Farrukhabad?
(A) Localized performative demands and aesthetic preferences
(B) Universal standardization imposed by institutional administrators
(C) Random structural modifications made by solitary practitioners
(D) General socio-cultural environments lacking distinct identities

Direction : Please read the following source carefully.

An institutional seminar evaluated the historical trajectory of the Tabla lineages that developed with distinct regional characteristics, specifically presenting a case study on the historical evaluation and developments of the Benaras Gharana and the Punjab Gharana. The seminar's analysis highlighted that the Benaras Gharana's historical development was deeply intertwined with the spiritual and cultural milieu of its geographic origin, leading to a highly resonant and powerful playing style. Researchers noted that the historical evolution in Benaras uniquely integrated elements from earlier percussive instruments, shaping its distinct compositional framework. In contrast, the academic scenario shifted to the historical development of the Punjab Gharana, which emerged in a geographically distinct region. The evaluation showed that the Punjab Gharana historically developed a highly complex mathematical approach to rhythm, heavily influenced by its regional musical practices. The case study demonstrated that while both Gharanas share the fundamental framework of Tabla playing, their historical developments were radically distinct. The archival evaluation concluded that the historical emergence of the Benaras and Punjab Gharanas represents the ultimate geographical and stylistic expansion of the Tabla tradition, showcasing how localized historical developments result in highly specialized percussive lineages.

Based on the above source, attempt the following five questions.

266. What was deeply intertwined with the historical development of the Benaras Gharana?
(A) The academic policies of modern musical administrators
(B) Spiritual and cultural milieu of geographic origin
(C) The strict compositional frameworks of the Punjab region
(D) The exclusively mathematical approach to rhythmic phrases

267. Which unique feature characterized the historical evolution of the Benaras Gharana's compositional framework?
(A) The complete rejection of highly resonant

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(A) It is solely an impromptu physical action with no methodology
(B) It is a geographical region that gave birth to the Tabla tradition
(C) It is a purely theoretical concept never applied in physical execution
(D) A codified methodology preserving acoustic signatures

Direction : Please read the following source carefully.

A structural analysis project examined the main characteristics of specific foundational compositions—namely Peshkar, Quida, and Rela—on the basis of Gharanas. The academic scenario evaluated how these structural forms vary significantly depending on the stylistic lineage. Researchers noted that the Peshkar, traditionally an introductory compositional form, exhibits distinct characteristics across Gharanas, with some lineages emphasizing intricate, sliding finger movements while others focus on mathematically dense subdivisions. The study then analyzed the Quida, a theme-and-variation structure. The evaluation revealed that the main characteristics of a Quida are strictly dictated by the Gharana's foundational playing techniques, resulting in rigid, rule-bound variations in some lineages and more fluid, expansive variations in others. Finally, the researchers investigated the Rela, a composition designed for rapid tempo execution. The case study demonstrated that the characteristics of a Rela differ drastically on the basis of Gharanas; certain lineages construct Relas using specific continuous syllables to mimic a flowing stream, whereas others use fragmented syllables for percussive intensity. The analysis concluded that the main characteristics of Peshkar, Quida, and Rela are fundamentally shaped by the distinct aesthetic principles of individual Gharanas.

Based on the above source, attempt the following five questions.

281. What is traditionally considered an introductory compositional form according to the structural analysis?
(A) Peshkar
(B) Quida
(C) Rela
(D) Gat

282. What distinct characteristic do some Gharanas emphasize in a Peshkar?
(A) Highly forceful, open-handed slaps
(B) Intricate, sliding finger movements
(C) Rigid, rule-bound variations
(D) Fragmented syllables for intensity

283. How does the passage describe the foundational structure of a Quida?
(A) A composition exclusively for introductory sliding
(B) A theme-and-variation structure
(C) A continuous syllable mimicking a flowing stream
(D) A rhythmic cycle devoid of any specific rules

284. What dictates the main characteristics of a Quida within a particular lineage?
(A) The Gharana's foundational playing techniques
(B) The geographic altitude of the performance region
(C) The immediate preferences of the vocal accompanist
(D) The specific continuous syllables used for rapid tempo

285. For what specific purpose is a Rela composition designed?
(A) Slow tempo introductory movements
(B) Theme-and-variation exploration
(C) Rapid tempo execution
(D) Mathematically dense, slow subdivisions

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Direction : Please read the following source carefully.

An advanced musicological symposium presented a case study detailing the main characteristics of Gat, Tukada, Paran, Tihai, Chakradar, and Laggi Ladi on the basis of Gharanas. The researchers evaluated how these complex compositional forms serve as primary indicators of a Gharana's stylistic identity. The scenario highlighted that the characteristics of a Gat display rigid, mathematically pre-composed structures that vary in emphasis among lineages. Similarly, the study observed that a Tukada and a Paran, which are forceful syllabic compositions, exhibit distinct phrase lengths and accentuations strictly based on the Gharana of origin. The evaluation further

(D) Grand courtly performances

274. What did the historical evolution of the Nana Panase Gharana heavily focus on?
(A) Intricate rhythmic calculations and stylistic phrasing
(B) Authoritative strokes intended solely for courtly dominance
(C) The elimination of distinct pedagogical lineages in percussive arts
(D) The removal of ancient classical gravitas from the performance

275. According to the study, what did the formalization of the Pakhawaj tradition into these schools ensure?
(A) The conversion of the Pakhawaj into a strictly semi-classical instrument
(B) The replacement of the Pakhawaj by modern electronic percussion
(C) Survival and structured transmission of the repertoire
(D) The dissolution of pedagogical lineages within classical music

Direction : Please read the following source carefully.

During a specialized academic workshop on percussive pedagogy, researchers presented a clinical case study on Varna Nikas, analyzing the specific playing techniques across different Gharanas. The scenario focused on how Varna Nikas functions as the primary differentiator in the physical execution of percussive sound production. The scholars demonstrated that the exact placement of fingers, the angle of the hand, and the specific application of weight constitute the core of Varna Nikas. In analyzing different Gharanas, the researchers observed stark contrasts in playing techniques. One lineage might emphasize a Varna Nikas that relies on the precise, delicate use of fingertips on the rim, producing a sharp tonal quality. Conversely, another Gharana's Varna Nikas might utilize the open hand and flatter finger placements to generate a deeply resonant and broad sound. The academic evaluation concluded that Varna Nikas is not merely a physical action but a codified methodology that preserves the distinct acoustic signature of different Gharanas. The case study proved that understanding the nuanced variations of playing techniques through Varna Nikas is essential for accurately identifying and differentiating the stylistic boundaries that separate the various percussive lineages.

Based on the above source, attempt the following five questions.

276. According to the case study, what does Varna Nikas function as in percussive sound production?
(A) The primary differentiator in physical execution
(B) The exclusive repertoire of classical compositions
(C) The historical documentation of percussive origins
(D) The institutional framework of rhythmic cycles

277. Which elements constitute the core of Varna Nikas?
(A) The tuning pegs, the leather straps, and the wooden shell
(B) The specific stage lighting, performance duration, and seating
(C) The selection of rhythmic compositions and accompanying vocalists
(D) Finger placement, hand angle, and weight application

278. What tonal quality is produced by a Varna Nikas that relies on precise, delicate fingertip usage on the rim?
(A) A deeply resonant and broad sound
(B) A sharp tonal quality
(C) A muted and completely silent stroke
(D) A heavy, unpatterned percussive echo

279. How does an alternative Gharana's Varna Nikas generate a deeply resonant and broad sound?
(A) By striking exclusively the rim with the index finger
(B) By removing all weight from the striking action
(C) By utilizing open hand and flat finger placements
(D) By accelerating the tempo of the performance abruptly

280. What did the academic evaluation conclude regarding the nature of Varna Nikas?

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inherited, leading to the development of complex, syncopated rhythmic patterns that distinguished their historical evolution. The case analysis demonstrated that the historical development of these two Tabla Gharanas represents a continuous process of stylistic preservation and deliberate innovation. By tracing the historical evaluation of these specific lineages, the researchers mapped out the earliest chronological expansions of the Tabla tradition, noting how the foundational developments in Delhi structurally influenced the subsequent emergence of the Ajarada tradition.
Based on the above source, attempt the following five questions.

256. Which Tabla tradition emerged as the primary source of the repertoire according to archival documents?
(A) The Ajarada Gharana
(B) The Delhi Gharana
(C) The Archival Gharana
(D) The Syncopated Gharana

257. What characterized the historical development of the Delhi Gharana?
(A) Complex mathematical calculations and aggressive strokes
(B) Broad tonal qualities and heavily syncopated rhythms
(C) The exclusive use of open-handed playing techniques
(D) Specific tonal delicacy and intricate finger techniques

258. How did the Ajarada Gharana historically originate in relation to the Delhi Gharana?
(A) It developed as an offshoot of the Delhi Gharana
(B) It developed as a completely independent tradition
(C) It developed prior to the establishment of the Delhi form
(D) It developed as a rejection of all previous percussive forms

259. What specific musical development distinguished the historical evolution of the Ajarada Gharana?
(A) The creation of purely melodic compositions
(B) The abandonment of all foundational frameworks
(C) Complex, syncopated rhythmic patterns
(D) The replication of identical archival documents

260. What does the comparative historical development of these two Tabla Gharanas represent?
(A) Stylistic preservation and deliberate innovation
(B) A steady decline in technical proficiency of practitioners
(C) An abrupt end to the chronological expansion of the tradition
(D) A strict limitation on structural modifications by practitioners

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Direction : Please read the following source carefully.

A musicological case study investigated the historical evaluation and developments of the Tabla traditions situated in culturally rich regional centers, specifically focusing on the Lucknow Gharana and the Farrukhabad Gharana. The academic scenario evaluated how the historical development of the Lucknow Gharana was deeply influenced by the patronizing environment of royal courts, which necessitated a bold, resonant style capable of accompanying diverse dance forms and vocal genres. Researchers documented that this historical evolution in Lucknow led to the creation of expansive compositions. Concurrently, the study analyzed the historical development of the Farrukhabad Gharana, which emerged with a distinct emphasis on intricate compositional structures and thematic variations. The evaluation of archival records indicated that the Farrukhabad tradition historically synthesized elements of earlier styles while developing an extensive repertoire of highly patterned rhythmic cycles. The comparative historical evaluation demonstrated that both the Lucknow and Farrukhabad Gharanas developed robust, distinct identities tailored to their respective socio-cultural environments. By analyzing these historical developments, the researchers concluded that the chronological expansion of Tabla lineages in these regions was heavily dictated by the specific performative demands and aesthetic preferences cultivated within their localized historical settings.
Based on the above source, attempt the following five questions.

analyzed the Tihai and Chakradar, noting that the mathematical calculation and resolution points of these triadic structures differ significantly on the basis of Gharanas. Finally, the researchers examined the Laggi Ladi, characterized by its swift, continuous rhythmic patterns. The case study demonstrated that the main characteristics of Laggi Ladi are fundamentally adapted to match the localized stylistic preferences of different lineages. The symposium concluded that an accurate structural analysis of Gat, Tukada, Paran, Tihai, Chakradar, and Laggi Ladi strictly on the basis of Gharanas is vital for understanding advanced percussive repertoire.

Based on the above source, attempt the following five questions.

286. What do the characteristics of a Gat display according to the case study?
(A) Improvised, fluid structures with no variations
(B) Exclusively introductory finger movements
(C) Continuous rhythmic patterns mimicking flowing streams
(D) Rigid, mathematically pre-composed structures

287. Which two forms are described as forceful syllabic compositions?
(A) Peshkar and Quida
(B) Tihai and Laggi Ladi
(C) Tukada and Paran
(D) Gat and Chakradar

288. What specifically differs in the execution of a Tukada and a Paran based on the Gharana of origin?
(A) The type of instrument used for the performance
(B) The distinct phrase lengths and accentuations
(C) The mathematical calculation of triadic structures
(D) The transition into semi-classical vocal styles

289. Which structural property of a Tihai and Chakradar varies significantly on the basis of Gharanas?
(A) Continuous syllabic flow mimicking a stream
(B) Forceful, single-stroke accentuations
(C) Exclusion of triadic forms in performance
(D) Mathematical calculation and resolution points

290. By what feature is the Laggi Ladi characterized in the academic scenario?
(A) Swift, continuous rhythmic patterns
(B) Heavy, slow-moving authoritative strokes
(C) Rigid, pre-composed mathematical themes
(D) Triadic structures requiring three repetitions

Direction : Please read the following source carefully.

A contemporary cultural study investigated the changing roles of percussive instruments, focusing specifically on the importance and utility of Tabla and Pakhawaj in classical music, semi classical, sugam, and film music. The academic scenario evaluated how these instruments transition across vastly different musical contexts. Researchers observed that the utility of the Pakhawaj remains deeply entrenched in specific traditional forms, where its profound resonance is of primary importance in strictly classical music settings. Conversely, the case study highlighted the extreme versatility of the Tabla. In classical music, its importance lies in maintaining complex rhythmic cycles and engaging in intricate structural dialogues. The evaluation showed that in semi classical music, the Tabla's utility shifts to providing a highly expressive and emotive rhythmic accompaniment. Furthermore, researchers analyzed its application in sugam (light) music and film music. The scenario demonstrated that in sugam and film music, the importance of the Tabla is centered on establishing an accessible, steady groove while seamlessly blending with modern orchestration. The study concluded that understanding the diverse utility of Tabla and Pakhawaj across classical, semi classical, sugam, and film music highlights their structural adaptability.

Based on the above source, attempt the following five questions.

291. Where does the utility of the Pakhawaj remain deeply entrenched?
(A) In modern cinematic orchestration
(B) In accessible sugam music compositions
(C) In specific forms within classical music

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finger is used to gently dampen the central black patch, preventing excessive resonance. This precise coordination ensures the crisp and sweet tonal quality that is a hallmark of this lineage aesthetic.

53. (C) Mukhda
In lighter classical and semi-classical music, a brief and attractive rhythmic phrase is often played to fill the gaps between vocal lines or to signal the return to the main beat. This short flourish provides a moment of rhythmic interest and helps maintain the song's momentum. It is a common and essential tool for accompanists to enhance the musicality.

54. (B) Focus on resonant 'Thapi' strokes over Syahi/ Maidan
This particular tradition, heavily influenced by regional dance, favors a more resonant and open sound production. The technique often involves using fuller hand movements and strikes that produce a broader tone across the central areas of the drum skin. This approach provides the necessary volume and expressive power required for accompanying vigorous dance sequences and dramatic vocal performances in recitals.

55. (A) Both A and R are true and R is the correct explanation of A.
The assertion that the northwestern lineage exhibits a strong barrel-drum influence is accurate, as its technical vocabulary is deeply rooted in that older tradition. The reason provided is also correct, explaining that the early masters were originally trained in the older instrument before adapting its techniques and mathematical complexities to the smaller drum. This heritage defines the unique identity.

56. (A) It forbids the playing of 'Qaida'.
While this lineage is exceptionally famous for its extensive collection of pre-composed poetic pieces, it does not strictly prohibit the use of other fundamental rhythmic structures. Like most major schools, it incorporates a variety of compositional forms, including theme-based variations, into its comprehensive repertoire. The school is celebrated for its stylistic balance and the depth of its unique musical heritage.

57. (C) Standardization of music education and notation
Formal educational structures in music were created to establish consistent standards for teaching, evaluation, and documentation. By developing uniform syllabi and notation systems, these institutions ensured that musical knowledge could be preserved and shared more effectively outside traditional family circles. This process has played a vital role in making classical music education more structured and accessible to a wider general population.

58. (A) Tihai - Played twice to conclude a section
A fundamental concluding rhythmic structure is defined by the exact repetition of a phrase three times, not twice. The mathematical arrangement must ensure that the final strike lands precisely on the first beat of the rhythmic cycle. This structural requirement is consistent across all traditional lineages and is used to provide a clear and satisfying resolution to various performance sections.

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59. (D) Plucking the straps to create a melody
Traditional sound production on percussion instruments involves various striking and gliding methods using the fingers, palms, and wrists on the drum skin. These techniques are designed to elicit a wide range of tonal and resonant qualities. However, manipulating the physical components used for maintaining skin tension as a means of creating melody is not a standard part of classical performance practice.

60. (B) P-2, Q-3, R-4, S-1
The diverse landscape of percussion is represented by various esteemed masters, each championing a specific regional lineage. For example, Ustad Habibuddin Khan was a prominent figure in the Ajarada tradition, while Ustad Wajid Hussain Khan represented the Lucknow style. Similarly, Pandit Samta Prasad was a titan of the Benaras school, and Ustad Tari Khan is a celebrated exponent of the Punjab tradition.

61. (C) Tihai
A rhythmic phrase that is meticulously calculated to be performed three times, ending exactly on the first beat of the cycle, serves as a powerful resolution. It is a ubiquitous feature in classical music, used to conclude solo pieces,

techniques

298. What is the critical importance of Administrators in these formal programs?
(A) Synthesizing traditional techniques within public performances
(B) Establishing infrastructural and policy frameworks
(C) Dictating mathematical structures of ancient compositions
(D) Bridging the gap between lineages and the general public

299. How do renowned Professors and Academicians impact instruction in these institutions?
(A) By completely rejecting the foundational frameworks of Gharanas
(B) Synthesizing traditional techniques and modern pedagogy
(C) By isolating traditional Gurus from the institutional learning environment
(D) By focusing exclusively on infrastructural policy development

300. According to the evaluation, what bridging role do traditional Gurus play when integrated into academies?
(A) Bridging ancient lineages and institutional learning
(B) Bridging the gap between administrators and policymakers
(C) Bridging the gap between film music and sugam music
(D) Bridging the gap between the Tabla and Pakhawaj utility

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35. (C) P-3, Q-1, R-4, S-2
Different percussion forms serve distinct functions within a recital. A theme-based structure requires disciplined expansion through variations, while a short, fixed piece provides a concise rhythmic statement. Brisk and repetitive patterns are used to enliven lighter genres, and a graceful, expansive introduction sets the initial mood. Together, these varied forms create a comprehensive and artistically diverse presentation of rhythmic artistry.

36. (D) Fundamental rhythmic cycle and subtle accompaniment
In the primary classical vocal tradition of North India, the percussionist's main responsibility is to maintain a steady and clear time cycle that supports the singer's improvisations. This involves playing a basic rhythmic pattern with subtle variations that do not distract from the melody. The accompaniment must be sensitive and unobtrusive, providing a solid foundation while responding to the vocalist's phrases.

37. (C) Pandit Kudau Singh
The legendary master after whom this barrel-drum lineage is named was a towering figure in the history of Indian percussion. His exceptional skill and the depth of his compositions established a powerful stylistic standard that influenced subsequent generations. Known for his vigorous execution and command over complex rhythmic structures, he elevated the instrument's status within the royal courts and classical circles.

38. (B) II, III and IV
In cinematic compositions, the use of percussion is adapted to meet the specific requirements of the scene, mood, and lyrics. This often involves creating catchy rhythmic patterns, utilizing shorter fillers, and occasionally blending with contemporary instruments for a modern sound. While traditional elements are sometimes incorporated, the primary goal is to enhance the song's emotional impact and maintain a commercially appealing groove.

39. (D) Mathematical calculations and heavy Tihais
In lighter and more accessible musical genres, the focus is on supporting the melody and lyrics rather than showcasing complex rhythmic virtuosity. Therefore, percussionists generally avoid intricate mathematical structures and dense soloistic patterns that might overshadow the singer. Instead, they provide a steady, empathetic pulse that complements the emotional content and maintains a consistent flow throughout the complete song.

40. (A) I, II and IV
The transition from traditional family-based learning to formal educational settings was a significant development in the early twentieth century. This process involved the creation of structured syllabi, the establishment of universities, and the awarding of academic degrees. Key visionaries worked to standardize musical knowledge and make it more accessible to the public, ensuring the preservation and propagation of classical traditions.

41. (C) V. D. Paluskar
The visionary musician who established this pioneering institution aimed to promote classical music as a respectable and accessible art form for the masses. By creating a structured environment for learning and performance, he helped to move music beyond the confines of royal courts and hereditary families. His efforts were instrumental in the modern institutionalization of music education across the country.

42. (A) Indira Kala Sangeet Vishwavidyalaya, Khairagarh
This specialized institution is renowned for being one of Asia's first universities entirely dedicated to the study of music, dance, and fine arts. Located in the state of Chhattisgarh, it offers comprehensive academic programs and conducts extensive research in traditional art forms. It plays a crucial role in the formal education and certification of artists, preserving India's cultural heritage.

43. (D) Ustad Ahmedjan Thirakwa - Farrukhabad Gharana
The legendary maestro, often regarded as one of the greatest soloists in history, was a primary representative of the Farrukhabad lineage. His exceptional command over various playing styles and his vast repertoire of compositions made him an iconic figure in the world of percussion. His performances were characterized by flawless

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9. (C) Instrument tuning with a hammer
The term describes the mechanical process of producing specific sounds or syllables on the drum skin through precise finger and hand placement. It encompasses the technical grammar of sound production and the aesthetic quality of each stroke. While it involves posture and striking methods, the physical act of adjusting the drum's pitch with tools is a separate instrument maintenance task.

10. (A) P-4, Q-3, R-2, S-1
The historical roots of various percussion traditions are traced back to specific visionary masters who defined their unique vocabularies. For instance, the Benaras lineage was founded by Pt. Ram Sahai, while the Ajarada school was established by the brothers Kallu and Miru Khan. Similarly, the Lucknow style is attributed to Modu and Bakshu Khan, and the foundational Delhi school began with Sidhar Khan.

11. (D) Complex left hand use with continuous meend
Achieving the characteristic sound of the Ajarada tradition requires a sophisticated use of the left drum to create continuous pitch modulations and sliding effects. This technique complements the intricate finger-work on the right drum, often featuring complex syncopations and off-beat rhythmic divisions. The mastery of these modulations provides the deep, resonant, and lyrical quality essential to this specific style.

12. (A) Both Statement I and Statement II are true.
The Ajarada tradition evolved as a distinct branch of the original Delhi school, carrying forward its emphasis on clarity while introducing new rhythmic complexities. One of its most defining features is the frequent utilization of syncopated patterns and divisions that deviate from standard straight rhythms. This combination of traditional finger-work and innovative rhythmic structures marks its unique contribution to the world of percussion.

13. (C) Index on kinar, ring finger on syahi
In the foundational northern style, the execution of the resonant combined syllable requires specific finger placement to ensure both clarity and tone. The index finger strikes the outer rim while the ring finger maintains contact with the central black patch to control resonance. This precise arrangement exemplifies the delicate and controlled approach to sound production characteristic of this historically significant northern tradition.

14. (D) Full-handed resonant strokes for Dhrupad-style adaptations
The open-handed style is characterized by the use of resonant strokes and syllables that maximize the instrument's projection and depth. This approach is highly effective when performing compositions derived from the majestic and serious Pakhawaj repertoire. By employing full-handed techniques, the player produces the powerful and continuous sound necessary for accompanying dignified vocal forms or executing vigorous solo percussion sequences.

15. (A) I, II and IV
This particular tradition, founded by a legendary master, is renowned for its vast and sophisticated repertoire of pre-composed rhythmic structures. It represents a stylistic synthesis, blending the delicate finger-work of the northern lineage with the resonant, expressive qualities of the eastern traditions. While it shares roots with earlier schools, it has developed its own distinctive identity through its complex poetic compositions.

16. (B) Kathak dance
The stylistic evolution of the Lucknow school was profoundly shaped by its intimate relationship with the regional courtly dance tradition. This association led to the development of rhythmic patterns that mirrored dance movements and footwork, emphasizing grace, visual appeal, and resonance. Consequently, the repertoire includes many compositions specifically designed to complement the expressive and rhythmic demands of a professional dance performance.

17. (B) Kudau Singh
The foundational playing style of the Benaras school incorporates significant elements from a prestigious tradition of barrel-drum playing. This influence is evident in the robust, full-handed strokes and heavy rhythmic patterns that define the school's aesthetic. By integrating these majestic syllables into the Tabla repertoire, the tradition created a powerful and resonant

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style capable of providing vigorous and dynamic musical accompaniment.

18. (A) I, II, III and V
The percussion tradition from the northwestern region is famous for its intricate mathematical calculations and heavy reliance on barrel-drum techniques. Its compositions often feature complex fractional divisions of time and bold, resonant syllables. Historically, this school has produced some of the most globally recognized masters who have successfully demonstrated its unique rhythmic vocabulary and technical brilliance on the international concert stage.

19. (C) Pakhawaj
This prominent tradition is fundamentally rooted in the performance and pedagogy of the traditional barrel-shaped drum. It is distinguished by its systematic approach to rhythm, emphasizing clarity, mathematical precision, and a structured repertoire. The school has played a significant role in preserving the classical heritage of this instrument, particularly within the devotional and concert traditions of central and western India.

20. (D) Vigorous strokes and complex Parans
This historical lineage of barrel-drum playing is celebrated for its powerful and majestic execution. The technique focuses on producing a deep, resonant sound through forceful strokes and the performance of complex, heavy rhythmic sequences. These compositions are designed to reflect a sense of grandeur and authority, making the style particularly suited for accompanying dignified vocal forms and performing intense solo recitals.

21. (C) Cross-rhythmic variations and spontaneous expansion
The primary distinction between these two compositional forms lies in their structural flexibility and developmental approach. One serves as a fluid introductory piece that allows for spontaneous rhythmic explorations and shifting patterns within a steady tempo. In contrast, the other is a more disciplined, rule-bound theme that is systematically expanded through a series of logical variations derived strictly from its core syllables.

22. (B) Peshkar
In a traditional solo percussion recital, the performance typically commences with a specific introductory piece that establishes the mood and tempo. This composition is characterized by its graceful and expansive nature, allowing the player to gradually introduce the rhythmic cycle and its nuances. It serves as a formal presentation of the artist's touch and stylistic identity before moving into more complex structures.

23. (D) Theme (Mukh) and variations (Paltas) ending in Tihai
This fundamental compositional form is defined by its strict adherence to a logical structure. It begins with a core rhythmic theme which is then subjected to a series of variations known as permutations. These variations must strictly utilize the syllables found in the original theme and typically conclude with a rhythmic phrase repeated three times to mark the end of the section.

24. (A) Simulates the sound of rushing water or a train
While this fast-paced composition is known for its continuous and flowing nature, the comparison to specific environmental sounds is often used as a descriptive metaphor rather than a literal definition. It is characterized by rapid, alternating finger-work and high-speed execution of specific syllables. It serves as a showcase of the performer's technical dexterity and stamina in a recital.

25. (C) II, III, I, IV
A standard solo recital follows a logical progression of compositions that build in complexity and speed. The performance begins with a graceful introduction, followed by the systematic expansion of a rule-bound theme. Subsequent sections feature pre-composed poetic pieces and intricate rhythmic structures, eventually leading to high-speed flowing sequences that demonstrate technical brilliance. This structured approach ensures a balanced and aesthetically pleasing performance.

26. (A) Pre-composed, fixed, non-expandable structure
Certain percussion compositions are designed to be performed exactly as they were written,

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without the spontaneous variations found in theme-based pieces. These structures highlight specific rhythmic ideas, poetic sequences, or complex calculations that remain constant each time they are played. Such fixed forms provide a contrast to the improvisational sections of a recital, showcasing the heritage of a specific lineage.

27. (D) Fast-paced Bhajan accompaniment
Devotional music typically requires a steady and supportive rhythmic framework that enhances the lyrical content rather than complex soloistic displays. While various percussion forms are used across classical and semi-classical genres, the application of highly technical or mathematical structures is generally avoided in simple devotional singing. Instead, the focus remains on maintaining a consistent groove that complements the emotional mood.

28. (B) Gat
Unlike the theme-based forms that require the player to generate a series of logical variations, this specific compositional type is pre-set and performed as a complete, fixed unit. It often features intricate syncopations, unique phrasing, and specific poetic nuances that are carefully preserved within a tradition. Its beauty lies in the pre-determined structural integrity and the specific stylistic flavor it brings.

29. (C) Composition repeated exactly three times to end on Sam
This rhythmic structure is characterized by a specific mathematical design where a complete phrase is performed exactly three times in succession. The timing must be calculated so that the final beat of the third repetition lands precisely on the first beat of the rhythmic cycle. It creates a sense of anticipation and resolution, serving as a powerful and impressive concluding element.

30. (A) Both A and R are true and R is the correct explanation of A.
The assertion that heavy, barrel-drum-influenced compositions are uncommon in the foundational northern school is correct. This is because the specific aesthetic of that school prioritizes delicate, crisp finger-work on the drum's rim, which contrasts with the bold and resonant nature of those syllables. Consequently, the reasoning explains that the technical requirements would disrupt the refined tonal clarity.

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31. (A) Mathematical division of the rhythmic cycle
Successfully executing a concluding rhythmic phrase requires a precise understanding of the mathematical relationship between the phrase length, the intervening pauses, and the overall time cycle. The player must calculate these elements so that the final strike coincides exactly with the first beat of the rhythm. This skill demonstrates the performer's command over time and their ability to resolve complex structures.

32. (D) Statement I is false but Statement II is true.
The brisk and repetitive rhythmic patterns common in lighter musical forms are primarily intended to provide a lively and energetic conclusion to a performance. They are typically executed at a faster tempo to create excitement and rhythmic interest. Conversely, the idea that these structures are played in a very slow and meditative tempo during a serious classical vocal piece is inaccurate.

33. (B) Pre-composed rhythmic poetry with intricate laykari
This form of composition is essentially a piece of rhythmic poetry that has been carefully constructed with specific phrasing and internal logic. It is performed as a fixed entity, showcasing the unique stylistic characteristics and repertoire of a particular school. Unlike improvisational forms, it relies on the preservation and precise execution of pre-determined patterns, often featuring sophisticated rhythmic divisions.

34. (A) Instrumental Jhala and Semi-classical forms
The development of rapid and catchy repetitive patterns in the Benaras tradition is closely linked to its role in accompanying high-speed instrumental sections and lyrical semi-classical songs. These patterns provide the necessary rhythmic drive and melodic support for expressive vocal forms like Thumri. By offering a lively and continuous pulse, they enhance the overall emotional and rhythmic appeal of the musical performance.

ANSWERS

1. (B) Specific stylistic execution and playing technique
In the context of Indian percussion, specifically Tabla and Pakhawaj, the term defines the distinctive style of playing or execution. It encompasses the finger techniques, hand positioning, and specific tonal quality characteristic of a particular lineage. It essentially represents the grammar of the playing style, distinguishing the aesthetic and technical approach of different traditions within the broader classical framework.

2. (A) Consistent style for at least three generations
A musical lineage in traditional Indian music must demonstrate a consistent and unique stylistic approach maintained across at least three generations to achieve recognition. This continuity ensures the transmission of specific techniques and aesthetic values from teacher to student. The establishment of such a school signifies a stable pedagogical foundation and a distinct identity within the broader classical music system.

3. (C) Bandh Baaj (Delhi/Ajarada) and Khula Baaj (Purbi)
The primary classification of Tabla playing techniques identifies two major stylistic approaches. Bandh Baaj, associated with the Delhi and Ajarada schools, focuses on closed finger-work and delicate tonal clarity on the rim. Conversely, Khula Baaj, typical of the Purbi traditions like Lucknow and Benaras, utilizes more resonant, open-handed strokes and heavy syllables for greater projection and resonant depth.

4. (D) It is widely recognized as 'Chat-ka-Baaj'.
The Delhi school is the foundational lineage of Tabla, often called the mother of all traditions. It emphasizes delicate finger techniques on the drum's rim and the use of the index and middle fingers. While it is known for its sweet, resonant sound, the term referring to the specific percussion style of another region is inaccurate for this tradition.

5. (C) A is true but R is false.
The assertion regarding the characterization of the Delhi school as a closed style is accurate because its technique involves restricted finger movements on the outer edge of the drum skin. However, the reasoning provided is incorrect because that specific school does not employ heavy palm strokes or resonant open tones. Instead, it prioritizes clarity and a soft, crisp tonal quality.

6. (B) Lucknow and Farrukhabad
The eastern style of playing, known for its resonant and expressive character, primarily encompasses the traditions that originated in regions like Lucknow and Farrukhabad. These schools adapted the delicate Delhi style to incorporate broader, more open-handed techniques suitable for accompanying dance and vocal music. This shift in execution defines the foundational difference between the northern and eastern rhythmic traditions of percussion.

7. (D) Farrukhabad - Haji Vilayat Ali Khan
The Farrukhabad lineage was established by a prominent master who integrated elements from both the Delhi and Lucknow styles to create a versatile repertoire. His contributions include the development of numerous complex compositions and a unique technical approach that balanced clarity with resonance. This school is particularly noted for its extensive collection of pre-composed rhythmic patterns and poetic sequences.

8. (A) Benaras - Extensive use of closed (Bandh) bols
The Benaras school is actually famous for its use of open-handed, resonant strokes influenced by the Pakhawaj tradition, rather than restricted or closed finger-work. Its technique requires a distinctive posture and a robust execution that allows for high volume and projection. This style is specifically adapted for accompanying semi-classical vocal forms and energetic instrumental performances in large venues.

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technique, tonal clarity, and an incredibly deep understanding of rhythmic aesthetics.

44. (B) Pandit Anindo Chatterjee - Pakhawaj
The prominent artist mentioned is actually a world-renowned master of the Tabla, recognized for his technical brilliance and profound knowledge of multiple traditions. While many percussionists study various instruments, his primary identity and contribution lie in the field of Tabla performance and teaching. He is celebrated for his clarity, speed, and mastery of complex pre-composed and improvisational rhythmic forms.

45. (C) I, III and IV
Traditional methods of master-to-disciple transmission continue to be significant even as modern educational frameworks evolve. Many esteemed masters now serve as visiting scholars at international universities, bridging the gap between ancient traditions and contemporary academia. Specialized research centers also play a vital role by combining traditional training with modern support systems to preserve and promote high-level classical excellence.

46. (D) Adapting techniques from multiple Gharanas
In the contemporary era, many performers choose to integrate techniques and compositions from various traditional lineages rather than adhering strictly to a single school. This synthesis allows for a more versatile and comprehensive playing style, often referred to as a blended approach. By incorporating the strengths of different traditions, artists can create a unique and more expressive individual musical identity.

47. (A) National academy for performing arts offering recognition
This national-level organization is dedicated to the preservation and promotion of India's diverse heritage in music, dance, and drama. It provides recognition through prestigious awards, offers fellowships, and supports various festivals and research projects. As an autonomous body under the government, it plays a central role in maintaining high standards and fostering continuous growth in the performing arts.

48. (B) Rapid finger-work and continuous stamina
Mastery of these brisk and repetitive patterns requires exceptional digital dexterity and the ability to maintain a high tempo over an extended period. The player must execute each stroke with clarity and precision to create the lively and energetic effect characteristic of semi-classical genres. Developing the necessary physical endurance and speed is essential for providing effective and powerful rhythmic climaxes.

49. (C) Statement I is true but Statement II is false.
This historic institution based in Allahabad is one of the oldest and most respected bodies for conducting standardized examinations in North Indian classical music. It offers a comprehensive system of certification for various instruments and vocal forms. Contrary to the idea of limited focus, its reach extends across the country and it primarily serves the Hindustani classical music system.

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50. (A) Upaj and Laykari
When a percussionist moves from a steady basic pattern into intricate and spontaneous rhythmic variations, they are demonstrating their command over creative improvisation and complex timing. This process involves manipulating the rhythmic structure through various subdivisions and syncopated phrases while maintaining the underlying cycle. Such skill highlights the artist's technical versatility and their ability to engage in sophisticated rhythmic dialogue.

51. (C) Using the Bayan to complement Delhi's style
The development of this specific regional style was driven by the desire to expand upon the foundational northern tradition by incorporating more sophisticated left-hand techniques. By introducing complex modulations and syncopations on the bass drum, the masters created a more resonant and rhythmically diverse approach. This innovation allowed for a unique dialogue between the delicate finger-work and expressive bass movements.

52. (D) Strike kinar with index finger while damping syahi
The specific technical method for producing this sharp and clear sound in the foundational northern school involve striking the outer rim with the index finger. Simultaneously, the ring

(D) In highly expressive semi classical accompaniment

292. What is the primary importance of the Tabla in classical music settings according to the study?
(A) Maintaining complex cycles and structural dialogues
(B) Blending with modern electronic orchestration
(C) Providing a simple, accessible, steady groove
(D) Establishing purely emotive and expressive vocal harmonies

293. How does the utility of the Tabla shift when utilized in semi classical music?
(A) It shifts to maintaining strictly rigid mathematical calculations
(B) It replaces the profound resonance historically assigned to the Pakhawaj
(C) It functions entirely as a solo instrument without accompaniment
(D) Providing expressive and emotive rhythmic accompaniment

294. What role is centered on the Tabla when applied in sugam and film music?
(A) Dominating the intricate structural dialogues of the ensemble
(B) Establishing steady grooves with modern orchestration
(C) Executing lengthy, pre-composed traditional Gats and Parans
(D) Functioning exclusively as an introductory percussive element

295. What does the diverse utility of the Tabla and Pakhawaj across these genres ultimately highlight?
(A) Their inability to evolve beyond ancient contexts
(B) Their limitation to strictly semi classical forms
(C) Their structural adaptability
(D) Their rapid decline in contemporary cultural studies

Direction : Please read the following source carefully.

An institutional review project analyzed the formal propagation of musical traditions, presenting a case study on the role of Universities, Academies, and other institutions, alongside renowned Professors, Gurus, Academicians, and Administrators who are propagating music. The academic scenario evaluated how the transition of musical pedagogy from localized hereditary systems to formal institutional frameworks has systematically altered knowledge transmission. Researchers observed that Universities and Academies have standardized the curriculum, ensuring wide-scale accessibility to percussive education. The study highlighted the critical importance of Administrators who establish the infrastructural and policy frameworks necessary for sustaining these formal programs. Furthermore, the case study investigated the direct instructional impact of renowned Professors and Academicians who synthesize traditional techniques with modern pedagogical methodologies. The evaluation also noted that traditional Gurus often integrate into these academies, bridging the gap between ancient lineages and institutional learning. The researchers concluded that the collaborative efforts of Universities, Academies, and other institutions, driven by dedicated Professors, Gurus, Academicians, and Administrators, are fundamentally responsible for propagating music in the contemporary era, ensuring its structural preservation and continued academic study.

Based on the above source, attempt the following five questions.

296. What has systematically altered knowledge transmission in musical pedagogy?
(A) Rejection of modern infrastructural frameworks
(B) Exclusion of renowned professors from formal teaching
(C) Removal of standardized curricula in modern academies
(D) Transition to formal institutionalized frameworks

297. What specific contribution have Universities and Academies made to percussive education?
(A) Standardizing curriculum for wide accessibility
(B) Localizing transmission to specific families
(C) Restricting education solely to traditional Gurus
(D) Discouraging academic study of playing

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accompaniment sections, or entire performances. The precision required for its execution is a key indicator of a performer's rhythmic mastery and understanding.

62. (D) Mastery over mathematical Chhandas and Laykaris
Excellence in this specific tradition of barrel-drum playing demands a deep understanding of complex rhythmic meters and sophisticated timing variations. The repertoire is noted for its structured and mathematical approach, requiring the performer to navigate intricate patterns with precision and clarity. This focus on systematic rhythmic exploration distinguishes the style and its pedagogical foundation from more improvisational or purely lyrical traditions.

63. (C) Statement I is true but Statement II is false.
The legendary master who founded this lineage was indeed a prominent figure in the royal courts of central and northern India. However, the school is historically recognized for its powerful, vigorous, and majestic execution rather than soft or delicate strokes. Its compositions are designed to showcase the instrument's resonant and authoritative character through heavy syllables and forceful rhythmic sequences in performance.

64. (B) Parans, Tukadas, and Chakkardar Tihais
When accompanying dynamic regional dance, the percussionist must utilize compositions that match the energy and footwork of the performer. This involves playing energetic, pre-composed pieces and resonant, barrel-drum-influenced sequences that emphasize sharp accents and clear resolutions. These structures provide the necessary rhythmic drive and visual-auditory coordination required for a successful and synchronized dance and music presentation during the show.

65. (B) I, II and IV
The mechanical process of sound production is central to the identity of each percussion tradition. Different schools emphasize specific finger placements and striking methods to achieve their desired tonal qualities. For instance, the northern lineage prioritizes precise two-finger techniques for clarity, while eastern styles often utilize more open hand positions for greater resonance and volume during a professional performance.

66. (A) Continuous meend and specific wrist pressure
The distinctive deep and modifiable bass tones of this regional style are achieved through a sophisticated technique on the left drum. By applying varying degrees of pressure with the wrist and gliding across the skin, the player creates a melodic and sliding effect. This expressive use of the left hand is a core feature that defines the school's unique rhythmic vocabulary.

67. (C) To strike or to play (Bajana)
The term used to describe a stylistic approach or system of playing is derived from a root meaning to hit or execute a musical instrument. In the context of percussion, it refers to the specific grammar of finger-work, hand positioning, and aesthetic choices that distinguish one tradition from another. It essentially represents the characteristic voice and technique of a particular musical school.

68. (D) Dr. Aban E. Mistry
A pioneering scholar and performer, she dedicated her career to the extensive research and documentation of diverse percussion traditions. Her work involved collecting rare compositions, analyzing stylistic differences, and publishing comprehensive texts that have become essential resources for students and researchers. Her efforts significantly contributed to the preservation and academic understanding of the instrument's rich and complex cultural heritage.

69. (C) Modified Lucknow style with heavy Pakhawaj elements
The evolution of the Benaras tradition involved a creative adaptation of techniques from the Lucknow school, further enriched by heavy influences from the barrel-drum tradition. This synthesis resulted in a style characterized by robust, full-handed strokes and a powerful, resonant sound. It was specifically developed to meet the needs of diverse musical contexts, including solo performance and vocal accompaniment.

70. (B) II, III, IV and V
The instrument serves a variety of roles across different musical genres, adapting its technique to suit each context. It provides a steady rhythmic cycle for classical vocal music, incorporates

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lyrical variations for semi-classical forms, and offers empathetic support for poetic styles. In contemporary settings, it is often used for creative fills and hybrid beats, demonstrating its remarkable versatility and relevance.

71. (D) Bandh Baaj restricted strictly to the Kinara
While this lineage incorporates refined finger-work, it is actually characterized by its versatile and open stylistic approach rather than being strictly confined to closed or restricted techniques. It is celebrated for its extensive and sophisticated repertoire of pre-composed rhythmic structures and its ability to balance clarity with resonance. The school's identity is defined by its vast collection of unique compositions.

72. (A) Bhatkhande Sanskriti Vishwavidyalaya - Lucknow
The historic university named after the great musicologist is located in the capital city of Uttar Pradesh. It was established to provide a structured academic environment for the study of Indian classical music and has played a central role in the modern institutionalization of the arts. It offers a wide range of degrees and continues to be a premier center for learning.

73. (C) Wooden peg used for tuning the drum
While various tools and components are used to maintain the instrument, the specific label provided in the question does not accurately match the functional description of the tuning implement. Proper identification of the drum's physical parts, such as the playing surfaces and structural supports, is essential for a complete understanding of its construction and the mechanical process of sound production.

74. (A) Extensive improvisational expansion lasting several minutes
This specific compositional form is characterized by its brief, fixed, and energetic nature rather than being a vehicle for long, systematic variations. It is designed to deliver a concise rhythmic statement, often featuring sharp accents and concluding with a repetitive phrase. Its structure is preserved exactly as composed, making it a distinct contrast to theme-based forms that allow for growth.

75. (D) I, II, III, IV
The history of percussion is marked by a succession of legendary figures who each advanced the art in their own era. From the founding fathers of the major schools in the eighteenth and nineteenth centuries to the titans of the twentieth century and the global ambassadors of today, each generation has built upon the work of its predecessors, expanding the instrument's repertoire.

76. (B) Pakhawaj composition repeated three times to land on Sam
This form combines the powerful, barrel-drum-influenced syllables of a heavy composition with a repetitive mathematical structure. The complete sequence is performed exactly three times, with the final beat of the last repetition calculated to fall precisely on the first beat of the rhythmic cycle. This results in a majestic and impressive conclusion that is a hallmark of many solo percussion traditions.

77. (C) Sitab Khan (of Delhi tradition)
The founders of the Ajarada regional style were direct disciples of a prominent master from the foundational northern lineage. This historical connection explains the stylistic similarities between the two schools, such as the emphasis on clarity and refined finger-work. By adapting their teacher's principles and adding unique rhythmic innovations, the brothers established a distinct and highly respected tradition of their own style.

78. (C) Statement I is true but Statement II is false.
Academic institutions have been instrumental in creating standardized syllabi and fostering formal research, which has significantly advanced the documentation of musical traditions. However, the transition to institutional learning was not always immediately embraced by traditionalists, who initially expressed concerns about the potential loss of subtle nuances found in oral transmission. Over time, these systems have come to complement each other.

79. (A) Punjabi / Sitarkhani (Addha) Tala
Accompanying the rapid and ornate melodic phrases of this specific semi-classical vocal style requires a percussionist to be proficient in a particular rhythmic cycle characterized by a brisk

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and syncopated feel. The player must provide a steady but lively pulse that complements the intricate turns and fast-paced nature of the singing. This specialized rhythmic support is essential for capturing the character.

80. (A) Both A and R are true and R is the correct explanation of A.
The assertion that the barrel-drum is the preferred accompaniment for serious, traditional vocal forms is accurate due to its deep and majestic tonal quality. The reason provided is also correct, as the instrument's resonant and authoritative character perfectly complements the dignified and meditative nature of that specific musical genre. Together, they create a balanced and profound aesthetic experience rooted in tradition.

81. (B) Roots in Pakhawaj and regional mathematics
The intricate rhythmic structures and complex calculations typical of the northwestern lineage are a direct result of its historical ties to barrel-drum techniques and regional mathematical traditions. This heritage led to the development of a unique vocabulary featuring sophisticated subdivisions of time and bold, resonant syllables. These elements combine to create a style that is both intellectually challenging and rhythmically powerful.

82. (A) Syahi center with middle/ring and index fingers
Producing these essential syllables in the foundational northern school involves precise finger coordination on the central black patch of the drum. The player uses a combination of the middle and ring fingers followed by the index finger to create a crisp, alternating sound. This technique exemplifies the school's focus on digital dexterity and tonal clarity, which are fundamental to its aesthetic.

83. (C) Vigorous strokes and intricate mathematical laykari
This prominent lineage of barrel-drum playing is distinguished by its powerful execution and emphasis on sophisticated mathematical rhythmic variations. Its repertoire is highly structured, requiring the performer to navigate complex patterns with clarity and precision. The style's focus on systematic rhythmic exploration and authoritative tonal projection has made it a central pillar of the instrument's classical heritage in specific regions.

84. (D) Raised right knee and full-hand strokes
A unique physical characteristic of this tradition's performers is the specific seating arrangement that allows for a more robust and forceful striking method. By using fuller hand movements and open-handed strokes, the player achieves the high volume and resonant tone typical of the school. This approach reflects the influence of older percussion traditions and is specifically adapted for energetic musical contexts.

85. (C) P-2, Q-4, R-1, S-3
Various percussion forms are defined by their unique rhythmic textures and structural roles. Some are rapid and continuous, simulating a sense of flow, while others are expansive and introductory. Heavy, majestic compositions contrast with syncopated, poetic structures that feature pre-determined phrasing. Understanding these distinct characters is essential for a performer to create a well-rounded and aesthetically balanced recital performance.

86. (B) Relies heavily on spontaneous, on-the-spot paltas
Unlike theme-based structures that are designed for improvisational growth through logical variations, this specific compositional form is a fixed entity. It is carefully constructed with unique phrasing and intricate rhythmic logic that must be preserved and performed exactly as composed. Its beauty lies in its structural integrity and the specific stylistic flavor it contributes to the repertoire of a particular regional school.

87. (D) Only syllables from theme used for variations
A fundamental rule in the development of variations for a theme-based composition is that every new phrase must be strictly derived from the syllables found in the original theme. This ensures structural consistency and maintains the aesthetic identity of the piece as it expands. Adherence to this principle is a key indicator of a performer's technical discipline and understanding of grammar.

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environment. This transition has made musical education more democratized and accessible to a wider range of students beyond the hereditary families.

140. (B) I, II and IV
Various percussion forms serve distinct structural and aesthetic roles within a recital. An introductory piece sets the mood, while fixed compositions highlight unique phrasing and poetic flow. Short, energetic fragments provide concise rhythmic statements. Understanding these diverse types is essential for a performer to create a balanced performance that builds from a meditative beginning through more structured and energetic sections of the tradition.

141. (C) Tukada - Madhya to Drut (Medium to Fast)
Different percussion forms are traditionally associated with specific speeds to maximize their rhythmic impact. An energetic and concise rhythmic piece is typically executed at a brisk pace to provide a sharp and impactful statement. Conversely, more expansive or theme-based structures might start at a slower tempo to allow for systematic development before gradually increasing in speed as the recital performance progresses.

142. (D) Farrukhabad - Kallu Khan
The founders of various percussion traditions are historical figures whose vision defined the unique vocabularies of their schools. For example, the northwestern lineage, the eastern tradition based in Uttar Pradesh, and the foundational northern school all trace their roots to specific masters. Recognizing the correct lineage and its established founder is essential for understanding the historical development and stylistic evolution of each tradition.

143. (A) It uses soft, delicate Kinar syllables exclusively.
This specific compositional form is historically derived from the barrel-drum tradition and is characterized by its powerful, vigorous, and resonant nature. It utilizes bold and heavy syllables to create a sense of grandeur and authority. Therefore, using restricted or delicate finger-work typical of northern styles would be inconsistent with its core aesthetic, which prioritizes volume and authoritative rhythmic projection.

144. (B) Phrase to introduce a piece or arrive at Sam
A brief and attractive rhythmic phrase is often used to signal the beginning of a composition or to create a clear resolution at the first beat of the cycle. This flourish provides a moment of rhythmic interest and helps to maintain the performance's momentum. It is an essential tool for both soloists and accompanists to mark structural transitions and enhance the overall flow.

145. (B) I, II and IV
This historical barrel-drum lineage, named after its legendary founder, is celebrated for its majestic and forceful execution. It features a repertoire of heavy rhythmic sequences that were highly patronized in the prestigious royal courts of the past. The style's focus on powerful tonal projection and complex phrasing has ensured its status as a significant pillar of India's classical percussion heritage.

146. (A) Ghis / Meend
Successfully accompanying serious classical vocal music requires the percussionist to master specific techniques on the left drum to create a sliding and melodic effect. By applying varying degrees of pressure and gliding across the skin, the player produces resonant bass modulations that complement the singer's phrases. This expressive use of the left hand is essential for providing the deep support characteristic of the genre.

147. (C) Statement I is true but Statement II is false.
Formal academic programs in music provide a structured curriculum that includes the study of various time cycles, fundamental patterns, and theme-based compositions. This organized approach ensures a comprehensive education in both theory and practice. Contrary to the idea of neglecting history, these programs often dedicate significant attention to the evolution of regional lineages and their unique stylistic contributions to the art.

148. (D) Laggi
When a semi-classical performance moves from its expressive vocal section to a lively rhythmic conclusion, the percussionist typically introduces a series of brisk and repetitive patterns. These patterns create a sense of excitement and provide

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intellectually engaging and aesthetically distinct from other traditions of percussion.

97. (B) Distinct Varna Nikas (playing technique)
A recognized lineage in the world of percussion must possess more than just a family history; it must demonstrate a unique and consistent method of sound production and stylistic execution. This encompasses specific hand positioning, finger-work, and tonal aesthetic that are passed down from teacher to student. These technical and aesthetic distinctions are what allow a school to be identified as a tradition.

98. (A) Pandit Kudau Singh
The historical figure whose name defines this prominent barrel-drum lineage was a musician of legendary status. His extraordinary skill and the depth of his rhythmic knowledge made him a dominant force in the royal courts, where he frequently participated in high-stakes musical contests. His legacy is preserved through the powerful and majestic compositions and techniques that continue to define the school today.

99. (C) Pakhawaj techniques with regional rhythmic idioms
The development of the percussion tradition from the northwestern region was profoundly influenced by its historical roots in barrel-drum playing. This heritage is evident in the school's heavy syllables, vigorous execution, and complex mathematical approach to rhythm. By adapting these older techniques to the smaller drum, the founders created a unique and powerful stylistic idiom that remains a vital part of the landscape.

100. (D) Strictly adheres to Vilambit Khayal accompaniment
In contemporary collaborative settings, the instrument is often used in ways that deviate from traditional classical accompaniment. This includes exploring complex cross-rhythms, adapting to different time signatures, and utilizing modern technology for sound enhancement. The idea that it remains confined to very slow and meditative classical vocal support is inaccurate, as modern performers actively integrate it into diverse global musical contexts.

101. (C) Globalizing Tabla through international collaborations
Certain modern masters have played a transformative role in bringing Indian percussion to the global stage through innovative collaborations and extensive international touring. By performing with diverse artists and teaching students around the world, they have significantly expanded the instrument's reach and popularity. Their efforts have helped to establish the instrument as a versatile and sophisticated voice in world music and international academia.

102. (B) Specific vocal melody sung with the Qaida
This fundamental compositional form is strictly a rhythmic structure and does not incorporate a fixed vocal line as part of its definition. It is built upon a core theme of drum syllables which are then systematically expanded through variations. While it follows the rules of the rhythmic cycle and includes a concluding repetitive phrase, it remains a purely percussion-focused exercise in structural development.

103. (D) Forceful open-hand thaps (slaps) on the Dayan
The foundational northern school is historically celebrated for its delicate, sweet, and crisp tonal quality, which is achieved through refined finger-work on the drum's rim. It avoids the heavy and resonant striking methods more common in eastern and barrel-drum-influenced traditions. Instead, it prioritizes digital clarity and precise execution of light syllables, making this vigorous and open-handed technique an exception to its aesthetic.

104. (A) Khula Baaj
The term describes a stylistic approach to percussion that utilizes resonant, open-handed strokes to produce a loud and powerful sound. This method is particularly suited for large-scale performances and for accompanying vigorous dance and vocal forms. It stands in contrast to more restricted and delicate finger-work, offering a broader and more expressive tonal palette that highlights the instrument's depth.

105. (A) Both A and R are true and R is the correct explanation of A.
The assertion that the eastern school is highly acclaimed for its accompaniment of lyrical semi-

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classical songs is accurate. The reason provided is also correct, as the tradition has developed a vast repertoire of lively and repetitive rhythmic patterns specifically designed to enhance the emotional and rhythmic appeal of these genres. This specialization has made the school a central pillar of music.

106. (A) Full, flat-handed strike on the drum head
Producing the signature resonant sound on a barrel-drum requires a specific striking method where the entire palm and fingers hit the surface simultaneously. This technique generates a deep and powerful tone that is a fundamental element of the instrument's majestic aesthetic. Mastery of this stroke is essential for any performer within this tradition to achieve the necessary projection and authoritative presence.

107. (C) Statement I is true but Statement II is false.
The establishment of formal educational structures led to the creation of uniform standards for teaching and evaluation, which has benefited music education significantly. However, the idea that traditional masters completely abandoned their old methods is incorrect. In reality, the traditional master-disciple relationship has often been integrated into the modern university system, allowing for a combination of ancient wisdom and organizational benefits.

108. (B) Last 'Dha' of the third repetition lands on Sam
This specialized rhythmic composition is designed with a specific mathematical goal in mind. It must be performed exactly three times so that the very final stroke of the entire piece coincides perfectly with the first beat of the rhythmic cycle. Achieving this requires precise calculation and execution, serving as a significant test of a performer's command over complex timing and structural design.

109. (C) Preservation of music by supporting gurus and scholars
This prestigious institution was established with the primary mission of safeguarding the rich heritage of classical music through a unique model that supports both masters and students. By providing a traditional environment combined with modern resources, it ensures the continued transmission of deep musical knowledge and stylistic nuances. Its efforts focus on nurturing talent and documenting rare repertoires for future generations.

110. (D) P-2, Q-1, R-4, S-3
Understanding percussion requires a clear grasp of its fundamental vocabulary and concepts. The basic syllables form the alphabet of the instrument, while the method of sound production represents its grammar. An overall stylistic system defines the playing approach, and a specific regional lineage ensures the transmission of these traditions across generations. Together, these elements constitute the comprehensive framework of classical percussion.

111. (A) Benaras
The use of a dense, heavy striking method involving multiple fingers simultaneously is a hallmark of this specific eastern tradition. This technique results in a powerful and resonant sound that distinguishes it from more delicate finger-work. It is particularly effective for executing high-speed flowing sequences and vigorous accompaniment, reflecting the school's historical connections to older and more robust percussion styles in India.

112. (B) Tukada
This short and energetic rhythmic piece is directly inspired by the dynamic footwork and movements of regional courtly dance. It is designed to provide a concise and impactful rhythmic statement, often featuring sharp accents and a clear concluding resolution. Its integration into the percussion repertoire highlights the deep historical relationship between the arts of dance and rhythm in classical traditions.

113. (B) Syncopated subdivisions (Tisra Jati or 3/4 feel)
This regional lineage is celebrated for its innovative use of rhythmic patterns that deviate from standard straight divisions. It frequently employs syncopations and complex subdivisions of time, creating a sophisticated and off-beat feel. This stylistic choice adds a layer of intellectual and rhythmic interest to its repertoire, distinguishing it from the more traditional and linear approaches found in other percussion schools.

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114. (A) It is highly utilized in accompanying pure classical Thumri.
The barrel-drum is traditionally associated with serious, dignified, and majestic vocal forms, as well as temple music rituals. Its deep and resonant tone is ideally suited for these meditative and authoritative genres. However, it is not the primary instrument for lighter, lyrical semi-classical forms, which instead rely on the more versatile and subtle tonal modulations of the smaller two-piece drum set.

115. (B) I, II and III
The mechanical process of sound production involves striking different areas of the drum skin to elicit specific tones. Some syllables are produced on the outer rim for clarity, while others are executed on the central patch or the surrounding areas for resonance. Additionally, the left drum provides a deep, modifiable bass that is fundamental to the instrument's overall sound and expressive capability.

116. (D) The tempo or speed of the rhythm
In the context of Indian rhythm, this term refers to the underlying pulse or rate of speed at which a musical piece is performed. It is a fundamental concept that governs the timing and flow of both melody and percussion. Musicians must maintain a consistent sense of this internal clock while exploring various rhythmic subdivisions and complex timing variations during a performance.

117. (C) Using a stick on the Bayan in folk variations
Classical percussion performance is almost exclusively a digital and manual art, relying on the intricate use of fingers, palms, and wrists on the drum skin. However, in certain regional or folk adaptations, a different method of striking the left drum face might be used to achieve a specific tonal effect. This variation stands as an interesting exception to the standard hand-striking techniques found in traditions.

118. (D) Statement I is false but Statement II is true.
The assertion that the eastern school developed in total isolation is inaccurate, as its foundational master was actually a disciple of a prominent teacher from the Lucknow lineage. He later adapted those teachings and incorporated new elements to create his own unique tradition. This historical connection demonstrates the interconnected nature of musical schools and the way new styles evolve through synthesis and innovation.

119. (D) Intricate 'Rau' and Gats with Bayan modulations
Excellence in this particular tradition requires a performer to master a vast repertoire of pre-composed rhythmic structures and specialized flowing sequences. The style is noted for its sophisticated phrasing and the seamless integration of left-hand modulations with intricate right-hand patterns. A student must demonstrate both technical precision and an understanding of the school's unique aesthetic to be recognized as a practitioner.

120. (A) I, II, IV and V
Contemporary educational structures have significantly contributed to the preservation and study of music through standardized notation, academic research, and the creation of archival resources. They foster an environment where theoretical knowledge and historical context are explored alongside practical performance. By publishing journals and maintaining libraries, these institutions ensure that the rich heritage of classical music is documented and accessible to scholars worldwide.

121. (C) Louder sound for Kathak and open-throated vocals
The development of a more resonant and open-handed style in eastern musical centers was primarily driven by the need for greater volume and projection. This approach was essential for effectively accompanying vigorous regional dance and powerful vocal performances in large, unamplified spaces. By utilizing full hand movements, the masters achieved the majestic and expressive sound required for these dynamic and publicly performed forms.

122. (A) Adhere to 'Bhare' and 'Khali' mirroring the theme
A defining rule of this fundamental compositional form is that the variations must follow the established pattern of stressed and unstressed sections found in the original theme. This symmetry ensures that the piece maintains its structural integrity and remains balanced throughout its systematic expansion. Adherence

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to this principle is a key indicator of the performer's command over traditional rhythmic grammar and structural logic.

123. (D) Gat
Certain fixed compositions are designed to convey a specific poetic image or rhythmic story through their unique phrasing and internal logic. These pieces are highly valued within specific traditions for their stylistic flavor and pre-determined structural beauty. Unlike theme-based forms that allow for improvisational growth, these pre-set sequences are performed exactly as they were composed, showcasing the heritage and creative genius of masters.

124. (B) Structured, precise, and involves profound laykari
This prominent lineage of barrel-drum playing is celebrated for its highly organized and mathematical approach to rhythm. Its repertoire emphasizes precision, clarity, and the systematic exploration of complex timing variations. The style's focus on structured execution and sophisticated rhythmic design has made it a central pillar of the instrument's classical heritage, particularly within the devotional and concert traditions of specific regions.

125. (C) II, IV, I, III
A traditional musical performance typically follows a logical progression of tempo, beginning with a slow and meditative pace. As the piece develops, the speed gradually increases through a medium tempo, leading into faster sections that showcase technical brilliance. The final climax is often achieved through extremely high-speed execution, creating a sense of excitement and rhythmic intensity that concludes the performance effectively in recitals.

126. (D) Pioneering institutional teaching and rhythmic pedagogy
Certain esteemed masters have made significant contributions beyond the concert stage by developing structured methods for teaching and propagating rhythmic knowledge. Through the creation of clear pedagogical frameworks and the formalization of musical education, they have helped to ensure that the art form is accessible to a broader audience. Their work in institutional settings has been vital for the modern academic study of percussion.

127. (A) Ghis - Scraping the Kinar to tune the instrument
While various hand movements are used to produce and modulate sounds, the specific label provided in the question does not accurately describe a standard technical method for tuning. Correct sound production involves precise striking and gliding actions that create a range of tonal and resonant effects. Understanding the accurate terminology and physical mechanics of these techniques is essential for any student of classical percussion.

128. (B) Strict restriction to theme syllables without deviation
Unlike other more disciplined forms, this graceful introductory piece allows for a degree of improvisational freedom and spontaneous exploration of rhythmic patterns. While it follows a general structure, the player is not strictly confined to the syllables of a pre-set theme. This flexibility enables the artist to establish a unique mood and gradually introduce the rhythmic cycle through fluid and varied phrasing.

129. (B) Calculation creates a surprising resolution on Sam
This specialized rhythmic structure is a marvel of mathematical precision, where a complex phrase is repeated three times to reach a specific goal. The calculation is designed so that the final beat of each repetition, or a specific internal syllable, lands on the first beat of the rhythmic cycle in a way that surprises and impresses the listener. It showcases the performer's command over timing.

130. (A) Both A and R are true and R is the correct explanation of A.
The assertion regarding the instrument's adaptability in contemporary music is accurate, as its versatile tonal range and dynamic capabilities make it suitable for diverse genres. The reason provided is also correct, explaining that its ability to produce various expressions and rhythmic fills allows it to enhance the emotional texture and groove of different songs. This flexibility ensures its continued relevance today.

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131. (C) Recognizable rhythmic pattern of a Tala
In classical music, this term refers to the standard and essential rhythmic phrase that defines a specific time cycle. It serves as the fundamental pulse and framework for both melody and percussion. By playing this pattern consistently, the accompanist provides a clear and steady foundation that allows the soloist to explore various improvisations and rhythmic variations within a stable time structure.

132. (C) Statement I is true but Statement II is false.
Many esteemed traditional masters collaborate with academic institutions to design curriculums that balance theoretical knowledge with practical performance. This partnership helps to preserve traditional wisdom while making it more accessible through a structured educational framework. Contrary to the idea of a ban, universities often celebrate and prioritize the study of traditional compositions as a core part of their musical training programs.

133. (C) Pakhawaj - Chautal, Dhamar, and heavy Parans
For students aiming to accompany the most serious and ancient vocal tradition, the primary focus of training would be on the barrel-drum. This involves learning majestic rhythmic cycles and powerful pre-composed sequences that match the dignified and meditative nature of the singing. The instrument's deep and resonant tone is essential for providing the authoritative support required for this prestigious musical genre.

134. (B) Isolated index and middle fingers on Kinar and Syahi
The foundational northern tradition is renowned for its crisp and sweet sound, which is achieved through a technical approach that emphasizes refined and isolated finger movements. By striking the drum's rim and central areas with specific fingers while maintaining control over resonance, the player produces a clear and distinct tonal quality. This focus on digital dexterity and clarity is a defining aesthetic.

135. (D) P-2, Q-4, R-3, S-1
Different percussion sounds are produced by striking specific areas of the drum skin with varying hand and finger techniques. Some syllables are executed on the outer rim for a sharp effect, while others are played on the central patch or the resonant bass drum for deeper tones. Combined strokes involve hitting both drum faces simultaneously, creating the rich and complex vocabulary characteristic of classical percussion.

136. (A) Open syllables and mathematically complex Parans
The northwestern lineage is distinguished by its heavy syllables and powerful execution, which are a direct result of its historical roots in barrel-drum playing. This heritage is evident in the school's use of bold, resonant strokes and mathematically complex rhythmic sequences. By integrating these older techniques into the Tabla repertoire, the tradition created a unique and rhythmically diverse approach that stands out for strength.

137. (C) Chakradar
This structural form involves the exact repetition of a pre-composed rhythmic sequence three times to conclude on the first beat of the cycle. It is a powerful and mathematically precise tool used to mark the end of major sections in a performance. The design requires meticulous calculation of phrases and pauses, serving as a significant showcase of the performer's command over time and structural integrity.

138. (A) Lyrical rhythms, Deepchandi, and expressive Laggis
In lighter vocal forms, the percussionist's role is to enhance the emotional and melodic content through expressive and lively rhythmic support. This involves using specific time cycles and providing catchy, repetitive patterns that add energy to the performance. The accompaniment must be sensitive to the singer's nuances, offering a tasteful and empathetic pulse that complements the lyrical beauty of the complete composition.

139. (D) Students live in Guru's house without formal classes
While some elements of traditional learning have been preserved, the move to formal educational structures generally replaces the informal and round-the-clock living arrangement with a more structured academic schedule. Universities provide formal classes, examinations, and certifications within a campus-based

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88. (A) Indira Kala Sangeet Vishwavidyalaya - Located in Mumbai
The specialized university dedicated to music and fine arts is actually located in a historic town in central India, not in the coastal metropolis. It serves as a major hub for academic research and formal training in classical traditions. Recognizing the correct geographical and historical associations of major institutions is important for understanding the institutional landscape of music education.

89. (C) Solo Chakradar Tihais that pause the song
In lighter and more accessible musical genres, the percussionist's primary role is to provide a steady and empathetic rhythmic support that enhances the lyrics and melody. Complex mathematical calculations and lengthy soloistic resolutions are generally avoided as they might disrupt the song's emotional flow. Instead, the focus remains on maintaining a consistent groove and providing subtle, tasteful variations for singers.

90. (A) I, II and III
The lively and repetitive rhythmic patterns common in semi-classical genres are designed to provide an energetic conclusion to lyrical songs. These patterns are characterized by their brisk tempo and catchy feel, making them highly effective for creating excitement. One particular eastern school is especially renowned for its mastery of this style, using it to enhance the expressive quality of traditional vocal forms.

91. (D) Introductory composition establishing tempo and mood
This graceful and expansive piece is traditionally performed at the beginning of a solo recital to establish the rhythmic cycle and the artist's aesthetic approach. It allows the performer to gradually explore the tempo and nuances of the rhythm through fluid, improvisational phrasing. Its role is to set a meditative and welcoming mood before transitioning into more structured compositions.

92. (B) Benaras
The use of dense, heavy, and closed-handed alternating finger-work is a signature characteristic of the rapid flowing sequences in this specific eastern tradition. This technique results in a powerful and resonant sound that reflects the school's ties to older, more robust percussion styles. Mastery of this high-speed execution is essential for performers within this lineage to demonstrate technical and stylistic identity.

93. (C) Statement I is true but Statement II is false.
This particular tradition evolved as an adaptation of the northern style to meet the expressive requirements of regional courtly dance. It emphasizes a more resonant and open-handed technique to achieve the necessary volume and grace. However, the idea that it completely abandoned the use of the drum's central black patch is incorrect, as that component remains vital for achieving desired tonal control.

94. (D) Rela
In contemporary musical applications, a rapid and continuous flowing sequence of percussion syllables is often used to create a sense of high-speed motion. This technique relies on the performer's ability to execute alternating finger-work with extreme clarity and velocity, simulating a relentless and fluid pulse. It is an effective tool for building tension and excitement in both classical and modern rhythmic musical contexts.

95. (A) I, III and IV
Modern educational frameworks have made musical learning more accessible beyond traditional families by introducing standardized syllabi and formal certification. They also play a crucial role in preserving knowledge through published documentation and archival research. While the traditional master-disciple relationship continues to exist, it now often operates within these structured academic environments, offering a balanced approach to theoretical and practical training for students.

96. (B) Gat-like phrasing and intricate rhythmic divisions
The unique structural design of the introductory piece in this specific lineage is often attributed to its focus on intricate phrasing and complex rhythmic divisions. These patterns reflect the school's vast repertoire of pre-composed poetic sequences and its stylistic emphasis on sophisticated construction. This approach results in an introductory presentation that is both

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an energetic climax that matches the increased tempo of the song. This transition is a key element of the genre's structure, showcasing the accompanist's ability to drive the musical momentum effectively.

149. (C) Structural ties with regional Pakhawaj techniques
The powerful and independent use of the left drum in the northwestern tradition is a direct result of its deep historical ties to barrel-drum techniques. This heritage led to the incorporation of bold, resonant syllables and forceful execution into the Tabla repertoire. The resulting style is characterized by its rhythmic strength and the prominent role played by the bass drum in creating a dynamic sound.

150. (B) P-2, Q-4, R-1, S-3
The instrument's diverse tonal palette is achieved by striking different parts of the drum head. Some areas produce a sharp, high-pitched metallic sound, while others offer a more resonant or dry quality depending on the technique used. The left drum provides a deep, modifiable bass that is fundamental for creating expressive modulations. Understanding these distinct zones is essential for any performer to master the instrument's complex sound range.

151. (D) Often begins with an 'Uthan' instead of a Peshkar
Unlike the foundational northern traditions that typically commence a solo recital with a graceful and expansive introductory piece, this eastern school often favors a more bold and vigorous opening. This powerful introductory composition immediately establishes the school's resonant and authoritative aesthetic. This choice reflects the tradition's historical ties to more robust percussion styles and its focus on dynamic and energetic presentation.

152. (A) ITC Sangeet Research Academy (SRA)
This prestigious academy based in eastern India is renowned for its unique model that combines corporate support with a traditional master-disciple training environment. It focuses on the preservation and propagation of classical music by providing a home for both esteemed gurus and promising young talent. Its efforts have been instrumental in documenting rare repertoires and maintaining high standards of excellence.

153. (C) Restricts playing to the Kinar, forbidding Maidan
This particular tradition is celebrated for its versatile and comprehensive technical approach rather than being limited to a single area of the drum head. It utilizes a wide range of syllables and striking methods across both the rim and the central areas to achieve its desired tonal effects. The school's identity is defined by its vast and sophisticated repertoire of pre-composed structures and stylistic balance.

154. (A) Ustad Shafat Ahmed Khan - Tabla
The artist mentioned is a highly respected master of the two-piece percussion drum set, recognized for his clarity, speed, and versatility as an accompanist. He represents a generation of performers who have successfully balanced traditional values with contemporary performance demands. Recognizing the primary instrument associated with major figures is essential for understanding the lineage and contributions of artists within the landscape.

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155. (A) Both A and R are true and R is the correct explanation of A.
The assertion that an open-handed style allows for greater volume and projection is accurate, as it utilizes fuller hand movements to maximize resonance. The reason provided is also correct, explaining that this technique was historically necessary in large, unamplified spaces where loud and authoritative sound was required. This approach ensured that the percussion could be clearly heard alongside vigorous dance.

156. (B) Unstructured, spontaneous infinite improvisation
This specific structural form is a model of mathematical precision and pre-determined design rather than a vehicle for spontaneous or unstructured playing. It requires a complete sequence to be performed exactly three times, with carefully calculated phrases and pauses to ensure a perfect resolution on the first beat of the cycle. Its beauty and impact derive from its structural integrity and technical mastery.

This synthesis results in a more versatile and comprehensive approach, where the strengths of different traditions are combined.

174. (C) Statement I is true but Statement II is false.
Academic scholars have significantly contributed to the preservation of percussion literature by developing and utilizing structured notation systems to document complex rhythmic patterns. These written records serve as essential resources for students and researchers. Contrary to the idea of inadequacy, these systems are highly capable of capturing the fundamental structure and grammar of rhythms, playing a vital role in academic music study.

175. (A) IV, I, II, III
The history of percussion is marked by a lineage of visionary masters who each established and advanced their own regional traditions across different eras. From the founding fathers of the foundational northern and eastern schools to subsequent generations who expanded the repertoire and refined the techniques, each master has built upon the heritage of their predecessors to shape the diverse landscape of modern Indian classical percussion.

176. (B) Punjab
The regional lineage from the northwestern part of the subcontinent is renowned for its sophisticated mathematical approach to rhythm and its use of complex subdivisions of time. Its repertoire frequently features intricate calculations and patterns based on unconventional fractional divisions. This focus on intellectual and rhythmic complexity is a defining characteristic of the school, reflecting its historical ties to older and more robust percussion traditions.

177. (B) Workshops and concerts by Alla Rakha and Zakir Hussain
The international recognition of Indian percussion in the late twentieth century was largely driven by the tireless efforts of legendary masters who performed and taught extensively around the world. Through high-profile collaborations and educational workshops, they introduced global audiences to the instrument's sophistication and technical brilliance. Their work bridged cultural gaps and established the instrument as a prominent and respected voice in music.

178. (A) P-3, Q-4, R-1, S-2
Different musical styles require specific rhythmic support to match their aesthetic and structural needs. Majestic, serious vocal forms are traditionally paired with the barrel-drum, while classical vocal traditions rely on steady time cycles with subtle variations. Lyrical semi-classical songs use brisk and repetitive patterns for an energetic climax, and poetic genres require delicate, groove-oriented accompaniment that enhances the lyrics without overpowering the singer.

179. (C) 'Na' is played exclusively on the Bayan.
The mechanical process of sound production involves specific finger and hand placements to achieve desired tones. A sharp and clear sound common in many compositions is typically produced by striking the outer rim of the right drum while damping the central area. The idea that this specific syllable is exclusively performed on the resonant bass drum is incorrect, as the left drum provides deeper tones.

180. (A) Both A and R are true and R is the correct explanation of A.
The assertion that this particular eastern tradition emphasizes visual appeal and grace is accurate, as its development was intimately tied to the regional courtly dance form. The reason provided is also correct, explaining that the school's rhythmic patterns and execution methods were adapted to mirror the physical elegance and expressive demands of the dance. This association remains a defining feature.

181. (C) Khula Baaj and lacks Peshkar, starts with Uthan
The primary differences between these two prominent traditions lie in their stylistic execution and introductory compositions. One prioritizes an open-handed, resonant approach and often commences a recital with a bold and vigorous opening piece. The other is celebrated for its delicate, restricted finger-work and typically begins with a graceful, expansive introduction. These choices reflect their distinct historical roots and aesthetic priorities.

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165. (C) I, III and IV
In cinematic compositions, percussion is often modified to fit contemporary time signatures and enhance the emotional texture of the music. Many legendary masters have recorded for films, bringing their classical expertise to a wider audience. While these applications may differ from pure classical recitals, they demonstrate the instrument's remarkable versatility and its ability to adapt to diverse creative requirements in modern media.

166. (B) Resonant strokes and complex Bayan syncopations
This regional lineage is distinguished by its sophisticated use of the left drum to create complex modulations and off-beat patterns. These bass modulations complement the intricate finger-work on the right drum, resulting in a unique and resonant sound. The technique requires a high degree of coordination and an understanding of syncopated rhythmic structures, setting this tradition apart from more linear and northern-influenced styles.

167. (D) Mukhda / Fills
In various lighter musical forms, a brief and attractive rhythmic phrase is used to fill the spaces between melodic lines or to highlight structural transitions. This short flourish provides a moment of rhythmic interest and helps to drive the performance's momentum. It is a fundamental tool for accompanists, allowing them to support the singer while adding their own creative and rhythmic personality to the song.

168. (A) Extensively used in classical slow Khayal singing
The brisk and repetitive patterns common in semi-classical and lighter genres are intended to provide an energetic and lively rhythmic climax. They are typically performed at a faster tempo to create excitement and a catchy feel. Conversely, they are generally avoided in very slow and serious classical vocal forms, where a more meditative and steady rhythmic support is required to complement the singing.

169. (C) First resolving beat of the rhythmic cycle
In the system of Indian rhythm, the first beat of the time cycle is a point of central importance, serving as the resolution for melodic and rhythmic phrases. It is a moment of arrival and emphasis that anchors the performance. Understanding the relationship between stressed, unstressed, and resolving beats is essential for any performer to maintain structural clarity and navigate complex variations.

170. (A) I, II, IV and V
Modern educational and cultural organizations have played a vital role in formalizing music education through standardized grading, research support, and the recognition of masters. They provide platforms for festivals and fellowships that have helped to preserve classical traditions in a changing social landscape. By bridging the gap between gurus and academic frameworks, these institutions ensure the continued growth of Indian performing arts.

171. (D) Heavy Pakhawaj Parans
The foundational northern school is historically celebrated for its delicate, sweet, and crisp tonal quality, achieved through refined finger-work on the drum's rim. It generally avoids the powerful, resonant, and majestic syllables derived from the barrel-drum tradition. Instead, it prioritizes digital clarity and a refined aesthetic, making these vigorous and heavy sequences an exception to its core repertoire and identity.

172. (B) Resonance and palm versus restricted finger strokes
The primary distinction between these two stylistic approaches lies in the physical mechanics of sound production and the resulting tonal character. One utilizes resonant, open-handed strokes and fuller hand movements for greater projection and depth. The other focuses on more restricted and delicate finger-work on the outer edges of the drum, producing a crisp, clear, and controlled sound that is fundamental to northern lineages.

173. (C) Fluid, as artists integrate multiple Gharanas
In the contemporary musical landscape, stylistic boundaries have become increasingly permeable as performers gain access to a wider range of repertoires through media and academic study. Many modern artists choose to integrate techniques and compositions from various regional lineages into their own playing style.

performance often reaches its peak energy with brisk and repetitive patterns that provide a lively and energetic conclusion.

208. (B) Structural variation derived from the Qaida theme
In the system of theme-based expansion, this term refers to a new rhythmic phrase that is meticulously derived from the original core theme. Each variation must strictly utilize the syllables found in the theme while exploring different combinations and subdivisions. This process allows for the systematic growth of the composition, showcasing the performer's creativity and command over structural logic within rules.

209. (B) Lucknow
A performance characterized by bold, open-handed striking methods and a diverse repertoire of energetic, pre-composed rhythmic fragments is indicative of this particular eastern tradition. Its stylistic identity is deeply connected to regional dance, requiring resonant and expressive sound production. Recognizing these specific technical and aesthetic traits is essential for identifying the regional lineage and understanding the historical influences that have shaped it.

210. (A) P-2, Q-3, R-1, S-4
The diverse heritage of percussion is carried forward by various esteemed masters associated with specific regional lineages. For example, some represent the eastern traditions known for their resonant sound, while others champion the foundational northern schools celebrated for their digital clarity. Identifying the correct historical and stylistic associations for major artists is crucial for understanding the lineage variety that exists.

211. (A) Both Statement I and Statement II are true.
Modern educational structures rely on formal documentation and structured evaluation to propagate musical knowledge. However, traditionalists often point out that the most subtle and expressive elements of a lineage are best transmitted through direct oral tradition. This highlights a persistent tension between the benefits of a standardized academic approach and the deep understanding that characterizes the traditional master-disciple relationship.

212. (D) Rapid, heavy Rela or Pakhawaj-style Paran
For cinematic applications requiring a sense of intense energy or building tension, a composer would direct the percussionist to utilize rapid and continuous flowing sequences or powerful, barrel-drum-influenced patterns. These high-speed and resonant structures are effective for creating a thunderous and driving rhythmic feel that enhances the dramatic impact of a scene. This demonstrates the instrument's versatility in modern media.

213. (C) Access to repertoires through media and learning
The contemporary trend toward a more versatile and integrated playing style is largely due to the increased availability of recordings and academic resources from various traditions. Performers today are exposed to a wide range of regional styles, allowing them to learn and incorporate techniques and compositions from multiple lineages. This synthesis has led to a richer and more comprehensive approach.

214. (B) Guru-Shishya Parampara
This traditional system of learning involves the transmission of knowledge from teacher to student through an intense and personal relationship over many years. It encompasses more than just technical training; it includes the sharing of aesthetic values, stylistic nuances, and philosophical insights. Modern institutions strive to preserve this foundational element by integrating practical apprenticeship-style learning into their structured academic frameworks.

215. (D) I, III and IV
This specific percussion form is a fixed, pre-composed piece of rhythmic poetry noted for its structural integrity and sophisticated phrasing. Unlike theme-based structures, it is not designed for improvisational expansion. One particular regional tradition is especially famous for its extensive collection of these intricate compositions, which often highlight unique syncopations and a rhythmic flow reflecting the creative heritage.

216. (A) Pt. Samta Prasad (Gudai Maharaj)
The legendary maestro from the eastern tradition was a towering figure who successfully brought

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182. (B) Interlocking poetic phrasing without expansion rules
Certain pre-set rhythmic structures are distinguished by their sophisticated construction and unique phrasing that does not follow the standard rules of theme-based development. These pieces are often likened to rhythmic poetry, featuring intricate syncopations and a fixed structural logic that must be preserved. They provide a stylistic contrast to improvisational forms, showcasing the heritage and creative ingenuity of the regional traditions.

183. (D) Spontaneous 'Sawal-Jawab' and rhythmic interactions
In classical instrumental performances, the percussionist plays a dynamic role that involves more than just keeping time. The interaction between the melodic soloist and the drummer often features a rhythmic dialogue, where they exchange phrases and respond to each other's improvisations. This collaborative process adds a layer of excitement and complexity to the performance, showcasing the technical brilliance and creative empathy of both artists.

184. (C) It was heavily influenced by Western marching bands.
While this historical barrel-drum lineage received significant recognition and support in several prestigious royal centers, its primary historical and geographic associations lie with specific regional lineages. It is celebrated for its powerful, majestic execution and its command over complex and vigorous rhythmic sequences. Understanding the specific regional and historical ties of major musical schools is important for accurately tracing their development.

185. (C) I, II and III
This regional lineage evolved from the foundational northern tradition but introduced significant rhythmic innovations, such as the extensive use of off-beat patterns and syncopated subdivisions. Its founders were direct disciples of a prominent master from the older school. The resulting style is characterized by a sophisticated balance between clear finger-work and complex rhythmic design, making it a unique and intellectually engaging tradition.

186. (A) Lively, rhythmic climax to a lyrical piece
The use of brisk and repetitive patterns in lighter musical genres is intended to provide an energetic and exciting conclusion to a song. These patterns create a catchy pulse that drives the musical momentum and provides a satisfying resolution to the performance. This lively rhythmic support is a fundamental tool for accompanists to enhance the emotional appeal and overall energy of semi-classical compositions.

187. (D) V. N. Bhatkhande
A central figure in the modern institutionalization of music, this scholar worked tirelessly to bring classical traditions out of private circles and into formal educational settings. He developed a standardized notation system and organized comprehensive syllabi for academic programs. His efforts laid the foundation for the structured music education and research systems that continue to thrive in universities and colleges across India.

188. (A) Both Statement I and Statement II are true.
This particular tradition is widely celebrated for its exceptionally vast and sophisticated repertoire of pre-composed rhythmic structures. Its legendary founder was particularly noted for his mastery and creation of these complex sequences, which remain a central part of the school's identity. These pieces highlight intricate syncopations and unique phrasing, showcasing the structural integrity and creative heritage of this important lineage.

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189. (C) Laya, Tala, and structural Chhand
Successfully executing a complex rhythmic structure that resolves perfectly on the first beat of the cycle demonstrates a deep understanding of time and structural design. The performer must manage the tempo and navigate the internal divisions of the rhythm with mathematical precision. This command over the grammar of time is a core skill that defines an artist's proficiency in the classical percussion tradition.

190. (D) P-2, Q-3, R-1, S-4
Various percussion forms serve distinct structural roles within a performance. Concluding phrases are defined by their repetitive nature, while systematic variations allow for the expansion of a core theme. Short flourishes provide a return to

the main beat, and rapid, continuous sequences demonstrate technical brilliance. Mastering these different actions is essential for a performer to navigate the traditional repertoire and create a balanced recital.

191. (A) Fresh wheat-dough (Aata) paste on the left face
The deep and resonant tonal quality of the barrel-drum's left face is achieved through a traditional method involving the application of a moist, doughy substance before performance. This addition adds weight and dampening to the skin, lowering the pitch and creating a booming, majestic sound. This characteristic bass is a fundamental element of the instrument's dignified aesthetic and authoritative role.

192. (B) Varna Nikas
This technical term describes the mechanical process of producing specific sounds or syllables on the drum skin through precise physical actions. It encompasses the grammar of sound production, including hand positioning and striking methods. Each regional tradition has its own distinctive approach to these mechanics, which contributes to the unique tonal quality and stylistic identity of the lineage's specific playing style.

193. (B) Energetic interludes in Kathak dance
Certain short and forceful rhythmic pieces are specifically designed to match the dynamic energy and footwork of regional courtly dance. They provide concise and impactful statements that punctuate a performance with sharp accents and clear resolutions. These structures highlight the historical relationship between dance and percussion, reflecting a shared vocabulary of rhythm and movement that is central to classical traditions.

194. (A) Standardized academic structure and research
Contemporary academic institutions have formalized music education by introducing structured syllabi, degree programs, and formal research initiatives. This process has made classical music more accessible and has provided a framework for documenting and studying the history and theory of the art. By combining practical training with intellectual exploration, universities ensure the continued preservation and propagation of India's musical heritage.

195. (C) I, II, III and V
This eastern tradition, founded by two prominent masters, is deeply connected to regional dance and incorporates a more resonant, open-handed style. It features a diverse repertoire of pre-composed rhythmic fragments and heavy sequences derived from the barrel-drum tradition. While it shares technical roots with northern styles, its adaptation to the requirements of dance and vocal accompaniment has resulted in a unique identity.

196. (D) Qaida is systematically expanded, Gat is pre-set poetry
The primary difference between these two percussion forms lies in their developmental logic. One is a theme-based structure that is systematically expanded through a series of rule-bound variations derived from its core syllables. In contrast, the other is a fixed, pre-composed piece of rhythmic poetry that highlights unique phrasing and structural integrity. Both play essential but distinct roles in repertoire.

197. (C) Rhythmic dialogue and seamless 'Sawal-Jawab'
A successful duet between performers requires more than just individual skill; it demands a deep sense of empathy and the ability to engage in a spontaneous rhythmic exchange. The artists must listen to and respond to each other's phrases, creating a dynamic and interactive musical conversation. This collaborative process adds excitement to the performance and showcases technical brilliance and creative versatility.

198. (D) Statement I is false but Statement II is true.
Modern educational academies have democratized the learning of classical music by selecting students based on merit rather than familial lineage. These institutions provide a supportive environment where the traditional master-disciple relationship can flourish within a more accessible framework. Contrary to the idea of complete restriction, many contemporary masters actively welcome talented and dedicated students, ensuring the continued vitality of the art.

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199. (D) Nana Panase and Kudau Singh
For an administrator focused on preserving the heritage of the traditional barrel-drum, the primary focus would be on the two most historically significant regional lineages. These schools represent the peak of the instrument's development, each with its own unique repertoire, technical approach, and mathematical rhythmic focus. Safeguarding their knowledge ensures that the majestic and authoritative voice of this ancient tradition continues.

200. (A) Index, middle, and ring fingers striking rapidly
The signature continuous and flowing sound heard in high-speed percussion sequences is produced by the rapid and alternating strikes of the index, middle, and ring fingers. This technique requires exceptional digital dexterity and control to ensure that each stroke is clear and evenly spaced. It creates a sense of fluid motion and is a fundamental element of solo repertoire across lineages.

201. (C) P-1, Q-2, R-3, S-4
The landscape of music education and promotion includes various types of organizations with distinct missions. Some serve as specialized universities for the arts, while others act as national bodies for recognition and support. Pioneering schools made classical music accessible to the public, and corporate-backed academies provide a bridge between traditional training and modern research. Together, these institutions support musical needs.

202. (A) Phrase repeated three times to land on a target beat
This essential structural form is defined by the exact repetition of a rhythmic phrase three times to reach a specific point of resolution. It is a mathematical design that ensures the final beat of the sequence lands precisely on a target beat, most commonly the first beat of the rhythmic cycle. This precise calculation serves as a clear and satisfying conclusion to performances.

203. (D) Ustad Alla Rakha
The legendary master from the northwestern lineage played a transformative role in globalizing Indian percussion through his decades-long partnership with a world-renowned melodic maestro. His technical brilliance, command over complex mathematical rhythms, and ability to bridge cultural gaps made him an iconic figure. His global performances and teaching significantly increased the international popularity and understanding of the instrument and its traditions.

204. (B) Steady, emotive rhythmic groove to support lyrics
In lyrical and spiritually focused genres, the percussionist's main goal is to provide a supportive and steady rhythmic pulse that enhances the singing and the message of the lyrics. They generally avoid complex technical displays or aggressive soloistic patterns that might distract from the devotional mood. Instead, the focus is on maintaining a consistent and empathetic groove for the complete song.

205. (C) A is true but R is false.
The assertion regarding the northwestern school's sophisticated mathematical approach and complex rhythmic subdivisions is accurate. This is a defining characteristic of its stylistic identity and heritage. However, the reasoning provided is incorrect, as this complexity is rooted in the tradition's historical ties to barrel-drum techniques and indigenous mathematical rhythmic systems, rather than any direct influence from Western musical systems.

206. (D) University Auditoriums
Historically, classical percussion was performed in diverse settings such as prestigious royal courts, sacred temples, and intimate private gatherings. These venues provided the primary support and audience for traditional music before the modern era. The use of formal educational campus facilities for concerts is a more recent development that emerged with the transition to institutionalized music education and academic study.

207. (A) I, III, II, IV
A traditional recital typically builds momentum through a logical progression of speeds, starting with a graceful and expansive introduction at a slow tempo. This is followed by the systematic development of theme-based compositions and subsequently by high-speed flowing sequences that demonstrate digital dexterity. The

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157. (C) II, III, IV, I
A traditional solo recital follows a logical progression that begins with a meditative introduction and builds in complexity and speed. After the initial presentation, the performance moves into the systematic expansion of theme-based compositions, followed by more intricate pre-composed poetic pieces and heavy rhythmic sequences. The recital typically concludes with high-speed flowing patterns and lively rhythmic climaxes, demonstrating the performer's complete range of skills.

158. (D) Chakradar where specific elements land on 'Sam'
This specialized rhythmic composition is designed with an impressive mathematical goal, where a phrase is repeated three times to reach a specific resolution. The calculation must ensure that a particular internal syllable or the final stroke of each repetition coincides perfectly with the first beat of the rhythmic cycle. Achieving this level of precision demonstrates the performer's extraordinary command over complex timing.

159. (A) Rhythmic geometry, Laykari, and poetic phrasing
Excellence in performing these pre-set rhythmic structures requires a deep understanding of unique phrasing, intricate syncopations, and the underlying poetic logic of the composition. The player must execute each sequence with clarity and stylistic integrity, showcasing the specific flavor of their tradition. Developing a sense of rhythmic geometry and the ability to maintain sophisticated timing variations is essential for bringing these complex pieces to life.

160. (B) P-3, Q-1, R-4, S-2
Many esteemed masters have extended their influence beyond the concert stage by taking on prominent roles in academic and research settings. For instance, some have taught at prestigious international universities, while others have led departments at major Indian institutions or dedicated themselves to scholarly research and publication. These collaborations between traditional gurus and formal academic structures have been vital for global propagation.

161. (A) Both Statement I and Statement II are true.
The foundational northern school is historically recognized as the oldest established lineage of its kind, serving as the root from which all subsequent traditions evolved. Its legendary founder is celebrated as a pivotal figure who formalized the grammar of the instrument and the system of regional lineages. This school's emphasis on clarity and refined finger-work remains a cornerstone of classical percussion education and performance.

162. (A) Subtle Varna Nikas prioritizing poetry and groove
A sensitive accompanist must adapt their technique to match the mood and requirements of different musical genres. When supporting a delicate and poetic vocal form, the percussionist prioritizes subtle strokes and a steady groove that enhances the lyrics without overpowering them. This contrasts with the vigorous and energetic approach required for accompanying regional dance, demonstrating the performer's versatility and understanding of musical context.

163. (C) Extreme speed and clarity simulating natural flow
The intricate and rapid alternating finger-work common in high-speed flowing sequences is intended to showcase the performer's technical brilliance and stamina. By executing these specific syllables with extreme velocity and precision, the player creates a continuous pulse that simulates a sense of relentless motion. This technique is an essential part of the solo repertoire, providing a dynamic and impressive climax to a performance.

164. (D) Tukada uses Tabla syllables, Paran uses Pakhawaj
The primary distinction between these two fixed rhythmic forms lies in their linguistic and stylistic roots. One utilizes the standard syllables characteristic of the two-piece drum set, while the other is historically derived from the barrel-drum tradition and features heavier, more resonant sounds. This difference in vocabulary results in distinct tonal qualities and expressive characters, reflecting the varied heritage of Indian classical traditions.

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classical percussion to a mass audience through his work in the film industry. While maintaining the purity of his lineage, he adapted his immense skill to create memorable and rhythmically diverse soundtracks. His performances were characterized by technical brilliance and a powerful, resonant sound that made him iconic.

217. (C) Polyrhythmic dialogues with global instruments
In contemporary collaborative settings, the instrument is used as a versatile voice that can interact with various global musical traditions. This involves exploring complex cross-rhythms and participating in rhythmic exchanges with diverse percussionists and instrumentalists. By adapting to different time signatures and creative contexts, performers demonstrate the instrument's deep structural logic and its ability to contribute to modern projects.

218. (A) Played exclusively by scratching the Kinar with the nail
Producing a fundamental resonant combined syllable requires the simultaneous striking of both drum faces. This action integrates the sharp clarity of the right drum with the deep, resonant bass of the left drum to create a full and complex sound. The idea that this essential syllable is produced solely by scratching the outer rim is incorrect, as it fails to achieve depth.

219. (D) Heavy use of Pakhawaj syllables like 'Dhet' and 'Kdan'
This specific form of composition is defined by its rapid, continuous, and flowing sound, typically achieved through high-speed digital execution on the drum head. It emphasizes clarity and velocity using a particular set of alternating syllables. Conversely, bold and majestic syllables historically derived from the barrel-drum tradition are more characteristic of authoritative pre-composed sequences, rather than the fluid velocity.

220. (B) I, II, IV and V
Formal educational systems have introduced standardized grading, fostered interdisciplinary research in musicology, and provided administrative support for artists. They also play a crucial role in digital archiving, ensuring that rare repertoires are preserved for the future. By providing structured degrees and academic frameworks, these institutions have integrated classical music into the broader educational landscape, supporting its continued propagation.

221. (C) Scholar who studies, documents, and teaches music
In the field of music, this term refers to a dedicated professional who focuses on the intellectual study, documentation, and systematic teaching of the art. Their work often involves historical research, analysis of musical theory, and the preservation of rare repertoires through written records. By bridging the gap between performance and theoretical understanding, they play a vital role in survival.

222. (D) Pt. Vishnu Digambar Paluskar
The visionary musician who founded one of the first major public institutions for music education aimed to democratize the art form and move it beyond the confines of royal courts. His work focused on making classical music respectable and accessible to a wider population, establishing a structured curriculum and a formal environment for learning. This effort was a pivotal moment.

223. (C) Statement I is true but Statement II is false.
Many esteemed faculty members at contemporary universities hold advanced research degrees, demonstrating a balance of performance skill and scholarly expertise. This formal academic background is often required for modern professorial roles. However, in the traditional master-disciple system, recognition as a guru is based on stylistic mastery and familial lineage rather than academic titles, showing the coexistence of different validation systems.

224. (A) Recognize mastery and contribution of classical artists
These prestigious national-level honors are conferred to celebrate the exceptional skill and lifelong contributions of artists in the fields of music, dance, and drama. By providing formal recognition and support, the awards help to maintain high standards of excellence and ensure that the masters of traditional art forms are honored for their dedication. This system plays a role.

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225. (B) II, I, III, IV
The formalization of music education in India progressed through several key stages, beginning with pioneering schools that made classical training accessible to the public. Subsequently, national-level academies were established to provide institutional support and recognition. More recently, corporate-backed research centers and advanced digital initiatives have further enhanced the preservation and study of musical heritage, reflecting institutional evolution.

226. (A) P-3, Q-4, R-1, S-2
The major traditions of percussion originated in various geographic centers across northern, central, and northwestern India. Each regional lineage developed its own unique stylistic identity based on local cultural influences and historical court patronages. For instance, some schools are tied to historical capital cities, while others emerged from eastern centers or specific northwestern areas. Understanding regional roots is essential.

227. (C) Research into history, theory, and aesthetics
Specialized academic units within universities were created to foster the intellectual study of music beyond practical performance. Their focus includes investigating historical developments, analyzing musical theory and grammar, and exploring the aesthetic and social contexts of the art. By conducting formal research and publishing scholarly work, these departments contribute to a deeper and more comprehensive understanding of musical heritage.

228. (D) Teental
This sixteen-beat rhythmic cycle is considered the most fundamental and versatile framework for learning and evaluating classical percussion skills. Its symmetrical structure and balanced divisions make it an ideal vehicle for teaching the grammar of rhythm, including theme-based expansion and various pre-composed forms. Proficiency in this cycle is universally required as a baseline for students in academic music examinations.

229. (C) Sangeet Prabhakar
Prestigious examination bodies in northern India award specific titles to signify the completion of advanced levels of study in music and dance. This particular certification is recognized as being equivalent to an undergraduate academic degree, validating the student's mastery of practical performance and theoretical knowledge. Such formal titles have been instrumental in providing a structured path for academic recognition.

230. (A) Both A and R are true and R is the correct explanation of A.
The assertion that regional stylistic boundaries are becoming less distinct in contemporary educational settings is accurate. The reason provided is also correct, explaining that university syllabi often integrate compositions and techniques from all major traditions into a single standardized curriculum. This comprehensive approach exposes students to a wider range of rhythmic vocabularies, leading to a blended style.

231. (D) Poetic understanding using delicate variations
In poetic musical genres, the percussionist's role is to provide a subtle and empathetic accompaniment that enhances the meaning and emotion of the lyrics. They utilize delicate variations and a steady, unobtrusive groove to support the singer's phrasing. This requires a deep understanding of the poetry and the ability to provide rhythmic interest without overpowering the central focus on lyrics.

232. (A) They design academic curriculum in collaboration with scholars.
While the individuals who manage musical organizations play a vital role in organizing festivals, securing funding, and promoting the arts, the creation of academic syllabi is typically a separate task. This process is generally undertaken by committees of senior masters and academic scholars who have a deep understanding of musical theory and history. Administrators focus more on the logistical leadership.

233. (C) Mandatory proficiency in Western orchestral conducting
Advanced academic programs in Indian percussion focus on achieving high levels of technical mastery, theoretical depth, and historical knowledge within the classical tradition. Students are expected to perform sophisticated solo recitals and demonstrate a command over intricate compositional forms. However, proficiency in the specialized leadership

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of large-scale European musical ensembles is not a standard requirement for these degrees.

234. (A) Hybrid with syncopation of Gat and expansion of Qaida
This specialized structural form represents a synthesis of two fundamental percussion types. It incorporates the intricate syncopations and unique phrasing typical of pre-composed rhythmic poetry while allowing for the systematic, rule-bound expansion common in theme-based variations. This hybrid approach creates a sophisticated compositional framework that challenges the performer's technical skill and their ability to navigate complex structural logic.

235. (D) P-2, Q-1, R-3, S-4
Different rhythmic forms are traditionally associated with specific instruments based on their tonal characteristics and historical development. Expansive introductory pieces and rapid flowing sequences are fundamental to the solo repertoire of the two-piece drum set. Conversely, majestic pre-composed sequences and mathematical rhythmic variations are central to the authoritative voice of the barrel-drum tradition. Recognizing these associations is essential.

236. (B) Bhatkhande or Paluskar Notation System
Structured methods for writing down musical sounds have been essential for the academic propagation of Indian classical music. These systems provide a clear and organized way to document rhythms and melodies, making them accessible to a wider audience outside traditional oral transmission. They are universally used in contemporary academic programs to teach, evaluate, and archive various compositional forms systematically.

237. (A) Both Statement I and Statement II are true.
Contemporary scholars and administrators actively organize interactive sessions where esteemed traditional masters share their knowledge with university students. These events serve to bridge the gap between the structured theoretical curriculum of the classroom and the nuanced, practical understanding of the ancient master-disciple relationship. By fostering this dialogue, institutions ensure that students gain a more comprehensive and holistic education.

238. (D) Delhi
For any educational program aiming to provide a solid ground in the history and grammar of percussion, the study must begin with the foundational northern lineage. As the root from which all subsequent regional styles evolved, its emphasis on digital clarity and refined finger-work provides the necessary technical base for learning more complex traditions. Its basic themes are starting points.

239. (A) Wet wheat-dough (Aata) paste on the left head
The deep and majestic resonant sound characteristic of the barrel-drum's left face is achieved through the traditional application of a moist, doughy substance before a performance. This process lowers the pitch and creates the authoritative booming tone essential for accompanying dignified vocal forms and religious rituals. This technical requirement is a fundamental part of the instrument's dignified aesthetic.

240. (B) I, III and IV
Esteemed masters of the modern era play a multifaceted role in the global preservation and growth of classical music. They perform on international stages, establish their own dedicated schools, and engage in creative cross-cultural collaborations with diverse artists. These efforts significantly expand the audience for Indian rhythm and foster a more sophisticated global understanding of technical brilliance and logic.

241. (B) Structure repeated three times, resolving on Sam
This structural form is defined by its exact repetition of a pre-composed rhythmic sequence three times to conclude precisely on a target beat. It is a mathematical design that ensures the final strike of the last repetition lands on the first beat of the rhythmic cycle. The calculation of phrases and pauses requires meticulous precision, serving as a showcase of structural integrity.

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276. (A) The primary differentiator in physical execution
In the study of percussive techniques, Varna Nikas is identified as the primary differentiator in physical execution. It refers to the specific manner in which sound is produced through the body's interaction with the instrument. This concept allows researchers to analyze how different lineages achieve their unique acoustic signatures based on the physical mechanics used by their practitioners.

277. (D) Finger placement, hand angle, and weight application
The core of Varna Nikas consists of three fundamental physical components that dictate sound quality. These elements include the exact placement of fingers, the specific angle of the hand, and the application of weight during a stroke. Together, these factors form a codified methodology that allows performers to produce the precise tonal characteristics required by their respective musical lineages.

278. (B) A sharp tonal quality
When Varna Nikas is executed with precise and delicate fingertip usage on the rim, it results in a specific acoustic outcome. This particular technique is designed to produce a sharp tonal quality. Such a refined sound is characteristic of lineages that prioritize clarity and precision over broad resonance, demonstrating how physical technique directly influences the aesthetic output of the instrument.

279. (C) By utilizing open hand and flat finger placements
Different lineages achieve a deeply resonant and broad sound by altering their physical approach to the instrument. This is accomplished by utilizing open hand and flat finger placements during the execution of percussive strokes. Such a method increases the surface area and weight applied, resulting in a powerful acoustic signature that contrasts with more delicate and sharp playing techniques.

280. (D) A codified methodology preserving acoustic signatures
Academic evaluations conclude that Varna Nikas represents much more than a simple physical action. It is defined as a codified methodology that serves to preserve the distinct acoustic signatures of various percussive traditions. By standardizing the physical mechanics of sound production, this system ensures that the unique tonal characteristics of each Gharana remain recognizable and consistent across different generations.

281. (A) Peshkar
In the structural analysis of percussive compositions, the Peshkar is traditionally recognized as an introductory form. It serves to open a performance, allowing the practitioner to establish the stylistic boundaries of their specific lineage. This composition highlights foundational traits, such as intricate finger movements or mathematical subdivisions, which set the tone for the complex rhythmic developments that follow.

282. (B) Intricate, sliding finger movements
Within the context of the Peshkar, different schools of thought emphasize various technical characteristics. Some lineages specifically focus on the use of intricate, sliding finger movements to define their introductory style. This emphasis on fluid and detailed physical execution showcases the aesthetic principles of the Gharana, distinguishing it from other traditions that might prioritize dense mathematical patterns or subdivisions.

283. (B) A theme-and-variation structure
The Quida is described as a fundamental percussive form characterized by a theme-and-variation structure. This framework allows practitioners to explore a primary rhythmic idea through a series of rule-bound developments. Depending on the lineage, these variations can be rigid or fluid, but they always revolve around the central theme established at the beginning of the composition's performance.

284. (A) The Gharana's foundational playing techniques
The specific characteristics and rules of a Quida are not arbitrary but are strictly dictated by a particular source. This source is the Gharana's foundational playing techniques, which define how variations are constructed and executed. These underlying principles ensure that the Quida remains consistent with the aesthetic and

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generations, has created the sophisticated landscape of rhythmic traditions today.

251. (B) As a stylistic lineage and institutional framework
In the context of percussive traditions, a Gharana serves as a comprehensive system for preserving specialized musical knowledge. This organizational structure encompasses both a distinct stylistic lineage and a formalized institutional framework. Through these mechanisms, the tradition ensures the continuous transmission of unique musical expertise across several generations using hereditary or master-disciple methods.

252. (A) Stylistic execution and specific playing style
The concept of Baaj identifies the specific manner in which an instrument is played or executed. It focuses on the aesthetic fingerprint and the physical methodology of performance rather than broader institutional identities. Identifying a distinct Baaj allows researchers to categorize the unique stylistic traits that define the execution of music within specific historical lineages.

253. (C) The presence of a distinct and recognizable Baaj
Establishing a recognizable Gharana requires a foundational element that defines its unique musical character. This prerequisite is identified as a distinct and recognizable Baaj, which represents the specialized playing style of the tradition. Without this stylistic fingerprint, the lineage cannot achieve the specific identity necessary to function as a formalized and independent socio-musical percussive institution.

254. (D) By being sustained across generations of practitioners
The transition from a stylistic variation known as Baaj into a formalized Gharana involves a temporal and educational process. This maturation occurs when the specific playing style is consistently practiced and sustained across multiple generations of performers. Sustained transmission through lineages ensures that the stylistic characteristics are codified and recognized as a permanent institutional framework.

255. (C) The socio-musical maturation of percussive arts
When a simple stylistic variation evolves into a formalized lineage, it signifies a deeper development within the musical tradition. This process represents the socio-musical maturation of percussive arts as specific techniques transition into established schools. Such formalization illustrates the growth of the tradition from individual practice to a structured system of transmission and institutional identity.

256. (B) The Delhi Gharana
Historical records and archival documents identify the Delhi Gharana as the foundational source of the repertoire for Tabla players. By establishing the primary framework for percussive compositions, it paved the way for the development of subsequent lineages. This tradition provided the fundamental structures and rhythmic patterns that would eventually influence the expansion of the entire percussive landscape.

257. (D) Specific tonal delicacy and intricate finger techniques
The historical development of the Delhi Gharana is defined by its focus on refined sound production and technical precision. Practitioners within this lineage emphasize a specific tonal delicacy alongside the use of intricate finger techniques. These characteristics distinguish the tradition from other schools that might prioritize volume or broader strokes, establishing its reputation for sophisticated percussive execution.

258. (A) It developed as an offshoot of the Delhi Gharana
The Ajarada Gharana is historically recognized as a direct offshoot of the Delhi tradition. While it inherited foundational structures from its predecessor, it cultivated a unique trajectory that allowed it to emerge as a distinct school. This relationship highlights how percussive lineages often branch out from established sources to create specialized and localized musical identities over time.

259. (C) Complex, syncopated rhythmic patterns
The historical evolution of the Ajarada Gharana is marked by its departure from standard rhythmic structures towards more elaborate

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from its role in strictly classical settings. The utility of the instrument in this context is focused on providing expressive and emotive rhythmic accompaniment. This adaptation allows the performer to support the melodic themes with a more fluid and sentiment-driven approach, enhancing the overall musicality.

294. (B) Establishing steady grooves with modern orchestration
In the realms of sugam and film music, the role of the Tabla is centered on accessibility and integration. Its importance in these genres involves establishing steady grooves that complement modern orchestration. By providing a consistent rhythmic foundation, the instrument seamlessly blends with various musical elements, demonstrating its structural adaptability and versatility in contemporary and commercial musical environments.

295. (C) Their structural adaptability
The ability of the Tabla and Pakhawaj to function effectively across classical, semi classical, sugam, and film music highlights a key characteristic. This diverse utility underscores their structural adaptability in transitioning between vastly different musical contexts. These instruments can modify their roles and playing styles to meet the specific demands of various genres, ensuring their continued relevance in contemporary music.

296. (D) Transition to formal institutionalized frameworks
The landscape of musical pedagogy has experienced a significant change in how knowledge is passed down. This systematic alteration is due to the transition from localized hereditary systems to formal institutionalized frameworks. By moving into academies and universities, the transmission of musical expertise has become more structured and standardized, changing the traditional ways that students interact with and learn the art.

297. (A) Standardizing curriculum for wide accessibility
Universities and Academies have played a pivotal role in the propagation of percussive education by modernizing the learning process. Their specific contribution involves standardizing the curriculum, which ensures wide-scale accessibility for students from diverse backgrounds. This formal approach allows for a more consistent and organized study of percussive techniques, moving away from the previously restricted and localized methods of instruction.

298. (B) Establishing infrastructural and policy frameworks
Administrators within formal musical institutions provide the essential foundation needed for educational programs to succeed. Their critical importance lies in establishing the necessary infrastructural and policy frameworks. By managing resources and developing standardized guidelines, they create a stable environment that supports the academic study and long-term propagation of musical traditions, ensuring that institutional goals are met and sustained effectively.

299. (B) Synthesizing traditional techniques and modern pedagogy
Renowned Professors and Academicians significantly impact musical instruction by combining different educational approaches. They focus on synthesizing traditional techniques with modern pedagogical methodologies. This synthesis allows students to benefit from ancient musical wisdom while utilizing contemporary teaching tools and structured academic environments. Such a collaborative approach ensures that the percussive arts are taught with both historical depth and modern clarity.

300. (A) Bridging ancient lineages and institutional learning
When traditional Gurus are integrated into modern academies, they perform a vital connecting function. Their role is centered on bridging the gap between ancient lineages and institutional learning environments. By bringing their hereditary knowledge into a formal setting, they ensure that the essence of traditional playing styles is preserved while adapting to the structured requirements of contemporary musical education programs.

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the gap between ancient rhythmic techniques and more modern percussive developments.

268. (A) A complex mathematical approach to rhythm
The Punjab Gharana historically cultivated a specific methodology that distinguishes it from other percussive traditions. This lineage developed a highly complex mathematical approach to rhythm, focusing on intricate calculations and precision. This stylistic trait emerged from the unique musical practices of the region, allowing the tradition to establish a specialized identity characterized by its rigorous and systematic rhythmic structures.

269. (C) The localized regional musical practices
The rhythmic developments found within the Punjab Gharana were not created in isolation but were shaped by the surrounding environment. Localized regional musical practices provided a heavy influence on the evolution of this percussive lineage. These regional traits were integrated into the tradition, leading to the highly specialized and mathematically complex approach that defines the Punjab style of playing.

270. (D) Geographical and stylistic expansion of the tradition
The emergence of the Benaras and Punjab Gharanas signifies the broad reach of percussive arts across different territories. According to historical evaluations, these schools represent the geographical and stylistic expansion of the tradition. Their unique developments showcase how localized influences result in highly specialized lineages, contributing to the diversity and richness of the overall percussive landscape in various regions.

271. (C) The Pakhawaj
The scholarly review specifically focused on the historical evaluation of lineages associated with the Pakhawaj. By analyzing traditions such as the Nana Panase and Kudau Singh Gharanas, researchers aimed to understand how this particular instrument's schools developed. This focus provided insights into the structured transmission and specialized repertoire that define the ancient classical gravitas of the Pakhawaj tradition.

272. (B) Authoritative strokes and lengthy structural compositions
The Kudau Singh Gharana is historically defined by a powerful and commanding performance style. Its trajectory is characterized by authoritative, forceful strokes and the use of lengthy structural compositions. These elements were designed to create profound resonance and project sound effectively in large settings, establishing a tradition that emphasizes the majestic and impactful nature of the percussive arts.

273. (D) Grand courtly performances
The complex compositional structures and forceful strokes of the Kudau Singh Gharana were tailored for specific environments. These musical elements were intended for grand courtly performances, where the profound resonance and authoritative nature of the instrument could be fully appreciated. This historical context necessitated a style that could match the dignity and scale of royal and aristocratic settings.

274. (A) Intricate rhythmic calculations and stylistic phrasing
The Nana Panase Gharana followed a distinct developmental path that emphasized technical precision and aesthetic detail. Its historical evolution focused heavily on intricate rhythmic calculations and a unique stylistic approach to phrasing. By prioritizing these elements, the tradition established a pedagogical lineage that valued mathematical complexity and refined execution, distinguishing it within the broader history of percussive schools.

275. (C) Survival and structured transmission of the repertoire
Formalizing the Pakhawaj tradition into specialized schools like the Nana Panase and Kudau Singh lineages served a critical function. This institutionalization ensured the survival and structured transmission of the instrument's specialized repertoire across generations. By creating formalized pedagogical systems, these schools protected the ancient classical gravitas of the art form and guaranteed its continued practice in a modern context.

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242. (A) Braided leather rim holding the skin to the shell
The structural integrity of the percussion drum depends on a crucial braided leather component that secures the skin to the shell. This rim also provides the points of attachment for the tensioning straps used to tune the instrument. Understanding the physical components and their roles is essential for any performer to maintain their drum and understand the process of sound production.

243. (C) Isolated familial lineages and regional adaptations
The regional stylistic schools of percussion evolved gradually through isolated family lines and adaptations to local musical requirements in various royal courts. These lineages developed unique vocabularies, techniques, and aesthetic priorities that were passed down from teacher to student. This organic process of stylistic diversification created the rich and varied landscape of traditions that characterizes classical music today.

244. (D) Closed, muffled tone completely avoiding the Kinar
This particular eastern tradition is renowned for its powerful and resonant sound, which is achieved through a technical approach that utilizes the full hand and the outer edges of the drum head. It avoids restricted or muffled striking methods in favor of bold execution and high volume. Therefore, a style that prioritizes a subdued tonal character would be inconsistent with identity.

245. (C) I, II, IV and V
The instrument is a central pillar of rhythmic accompaniment across a wide range of musical and dance genres. It provides the essential framework for classical vocal traditions, matches the dynamic footwork of regional dance, and enhances the emotional appeal of lyrical semi-classical forms. Its versatility also makes it a valuable tool in contemporary film scoring and modern creative projects.

246. (B) Integration into syllabi, concerts, and pedagogy
The continued relevance of regional stylistic schools today is due to their successful adaptation to modern educational and performance contexts. By being integrated into formal university curricula, standardized certification systems, and prominent concert festivals, these traditions have found a stable framework for survival beyond private family circles. This blend of traditional wisdom and institutional support ensures that heritage continues.

247. (D) Aad (Derhgun)
Mastery of advanced rhythmic theory involves the ability to manipulate the relationship between different tempos and rhythmic subdivisions. This specific term describes a sophisticated division of time where a phrase is executed at a rate that is one and a half times the basic pulse. This technique adds a layer of syncopation and rhythmic interest to a recital performance.

248. (C) Statement I is true but Statement II is false.
Many esteemed organizations have contributed to the preservation of classical music by publishing documented collections of rare compositions. These written records ensure that traditional knowledge is not lost with time. However, the idea that the ancient method of direct transmission is irrelevant is incorrect. In fact, oral tradition remains a vital and irreplaceable part of advanced training and performance.

249. (C) High-speed Rela or Drut Theka variations
When a melodic soloist moves into an extremely fast and continuous concluding section, the percussionist must match this energy by transitioning into a rapid flowing sequence or a high-velocity rhythmic cycle. These structures provide the necessary drive and intensity to complement the soloist's high-speed phrasing, leading the performance toward a powerful climax. This synchronized increase is a hallmark of recitals.

250. (A) Geography, court patronages, and Guru-Institution dedication
The rich variety of styles and techniques in Indian classical percussion is a direct result of diverse regional cultures and the support of various royal courts throughout history. Dedicated masters in different geographic centers developed their own unique aesthetic priorities and technical vocabularies based on local requirements. This multifaceted heritage, nurtured through

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technical standards of the lineage, regardless of whether the variations are fluid or rigid.

285. (C) Rapid tempo execution
The Rela is a specialized percussive composition purposefully designed for execution at a rapid tempo. Its structure allows for the fast and continuous repetition of syllables, often mimicking a flowing stream or creating high percussive intensity. This form tests the technical speed and clarity of the performer, with the specific syllabic arrangements varying based on the traditions of different lineages.

286. (D) Rigid, mathematically pre-composed structures
The characteristics of a Gat are defined by their lack of improvisation compared to other forms. These compositions display rigid, mathematically pre-composed structures that are meticulously organized. While the specific emphasis within these structures can vary between different lineages, the foundational nature of the Gat remains centered on a fixed and calculated rhythmic framework that represents the Gharana's stylistic identity.

287. (C) Tukada and Paran
Within the advanced percussive repertoire, the Tukada and the Paran are identified as forceful syllabic compositions. These forms are known for their impactful delivery and the use of strong rhythmic phrases. Their execution reflects the specific stylistic traits of their originating lineage, particularly in how they manage phrase lengths and accentuations to create a sense of percussive power and authority.

288. (B) The distinct phrase lengths and accentuations
The execution of Tukada and Paran varies between percussive schools based on specific structural elements. These differences are found in the distinct phrase lengths and accentuations used by each tradition. Such variations serve as primary indicators of a Gharana's stylistic identity, demonstrating how different lineages interpret and perform these forceful syllabic compositions to suit their unique aesthetic and technical preferences.

289. (D) Mathematical calculation and resolution points
The Tihai and Chakradar are complex triadic structures that rely on precise timing for their effectiveness. A key structural property that varies across lineages is the mathematical calculation and the specific resolution points of these compositions. These differences highlight how each school approaches rhythmic cycles and triadic repetitions, ensuring that the resolution aligns with the stylistic standards of the specific Gharana.

290. (A) Swift, continuous rhythmic patterns
The Laggi Ladi is a percussive form characterized by its speed and fluidity. It features swift, continuous rhythmic patterns that are adapted to match the localized stylistic preferences of various lineages. This form is often used to create a sense of momentum, and its main characteristics are fundamentally shaped by the aesthetic principles and technical requirements of the performer's specific tradition.

291. (C) In specific forms within classical music
The utility of the Pakhawaj is characterized by its deep connection to traditional musical structures. It remains firmly entrenched in specific forms within classical music settings, where its profound resonance and authoritative tonal quality are most valued. This specialized role highlights the instrument's importance in maintaining ancient percussive traditions that require a high degree of classical gravitas and specific acoustic properties.

292. (A) Maintaining complex cycles and structural dialogues
In the context of classical music, the Tabla serves a vital functional role that goes beyond simple accompaniment. Its primary importance lies in maintaining complex rhythmic cycles and engaging in intricate structural dialogues with other instruments or vocalists. This application requires a high level of technical proficiency and an understanding of the formalized frameworks that define the classical percussive tradition.

293. (D) Providing expressive and emotive rhythmic accompaniment
When the Tabla is utilized in semi classical music, its function undergoes a significant shift

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forms. Practitioners introduced complex, syncopated rhythmic patterns that redefined the inherited foundational styles. These innovations created a distinct musical identity, showcasing how specialized lineages modify traditional percussive frameworks to incorporate advanced mathematical and aesthetic elements within their historical development.

260. (A) Stylistic preservation and deliberate innovation
The comparative historical development of different Tabla lineages demonstrates a balance between maintaining tradition and introducing new elements. This process represents the simultaneous presence of stylistic preservation and deliberate innovation. By analyzing these developments, researchers can observe how percussive schools maintain their core identity while actively evolving to incorporate unique technical advancements and complex rhythmic structures.

261. (D) Patronizing environment of royal courts
The historical development of the Lucknow Gharana was significantly shaped by the external support it received from aristocratic circles. Specifically, the patronizing environment of royal courts provided the necessary resources and audience for the tradition to flourish. This social setting influenced the aesthetic direction of the music, catering to the specific tastes and functional requirements of the nobility.

262. (B) A bold style for accompanying diverse forms
In the context of royal court performances, the Lucknow Gharana developed a bold and resonant playing style. This approach was necessitated by the requirement to accompany a variety of artistic expressions, including diverse dance forms and vocal genres. Such a powerful execution ensured that the percussive elements remained audible and supportive within grand and multifaceted performance settings.

263. (C) Intricate compositions and thematic variations
The Farrukhabad Gharana emerged with a distinct musical focus that prioritized the structural complexity of its repertoire. This tradition placed a heavy emphasis on intricate compositions and the exploration of thematic variations. By concentrating on these detailed rhythmic elements, the lineage established a unique identity characterized by highly patterned cycles and a sophisticated approach to percussive arrangements.

264. (D) By synthesizing elements of earlier styles
The Farrukhabad tradition expanded its extensive repertoire by integrating various components from preceding musical lineages. This process involved synthesizing elements of earlier styles to create a robust and diverse collection of rhythmic patterns. Such an approach allowed the Gharana to build upon established foundations while developing the specialized and highly patterned rhythmic cycles that define its historical evolution.

265. (A) Localized performative demands and aesthetic preferences
The chronological expansion of percussive lineages in regions like Lucknow and Farrukhabad was guided by specific environmental factors. These factors included localized performative demands and the distinct aesthetic preferences of the regional audience. Such influences dictated how each tradition evolved, ensuring that the stylistic identities of these schools were tailored to meet the requirements of their specific settings.

266. (B) Spiritual and cultural milieu of geographic origin
The development of the Benaras Gharana is closely linked to the specific atmosphere of its home region. Its historical trajectory was deeply intertwined with the spiritual and cultural milieu of its geographic origin. This connection influenced the percussive style, resulting in a resonant and powerful approach that reflects the unique cultural heritage and religious significance of the area.

267. (B) Integration of elements from earlier instruments
A unique feature of the Benaras Gharana is how it constructed its compositional framework by looking toward the past. The tradition specifically focused on the integration of elements from earlier percussive instruments into its Tabla practice. This methodology helped shape a distinct and resonant style, effectively bridging

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